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Mike Malkan–The Death and Life of a Preppy Legend

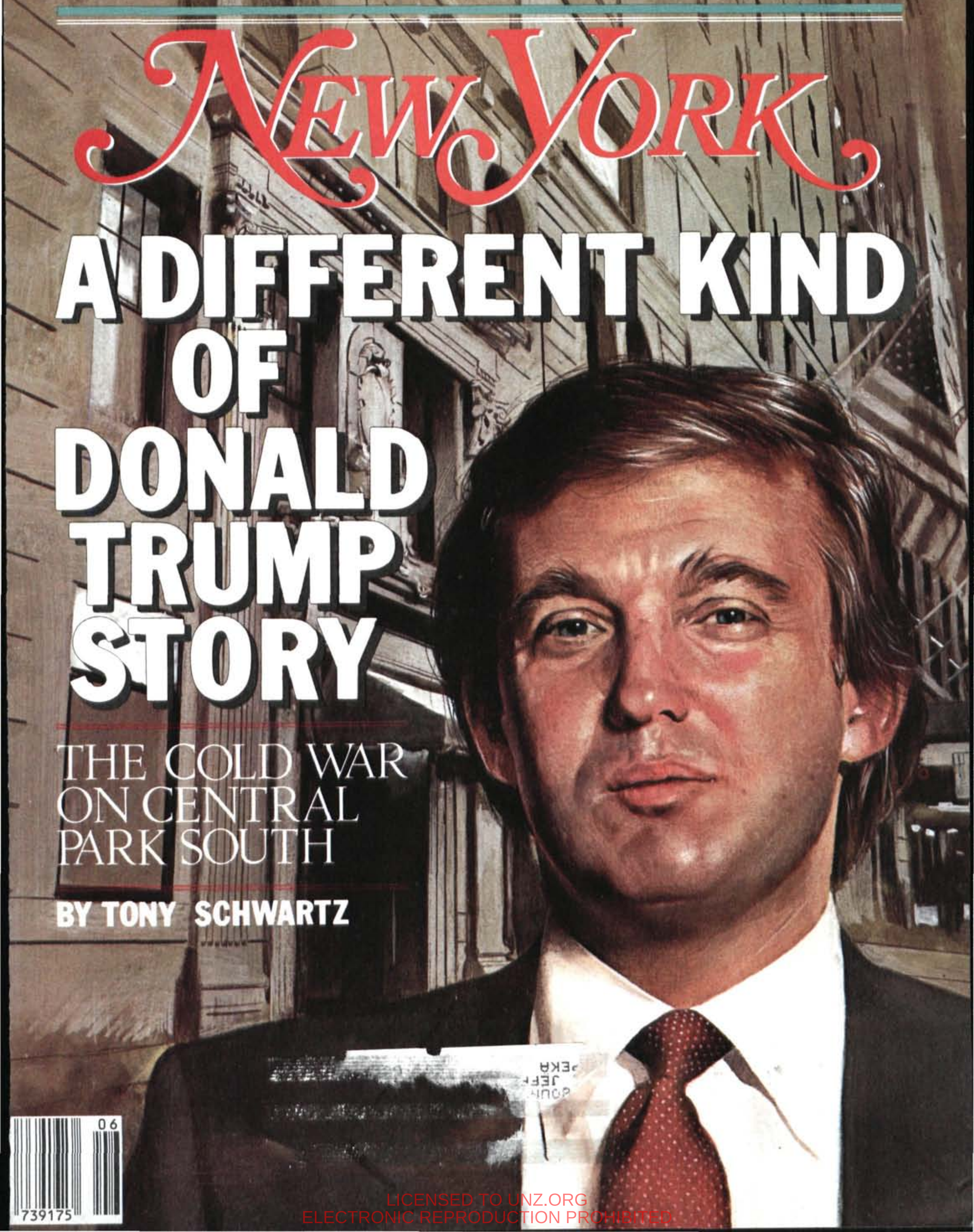
Dorfman: Probing a Mysterious Suicide at Lazard Frères

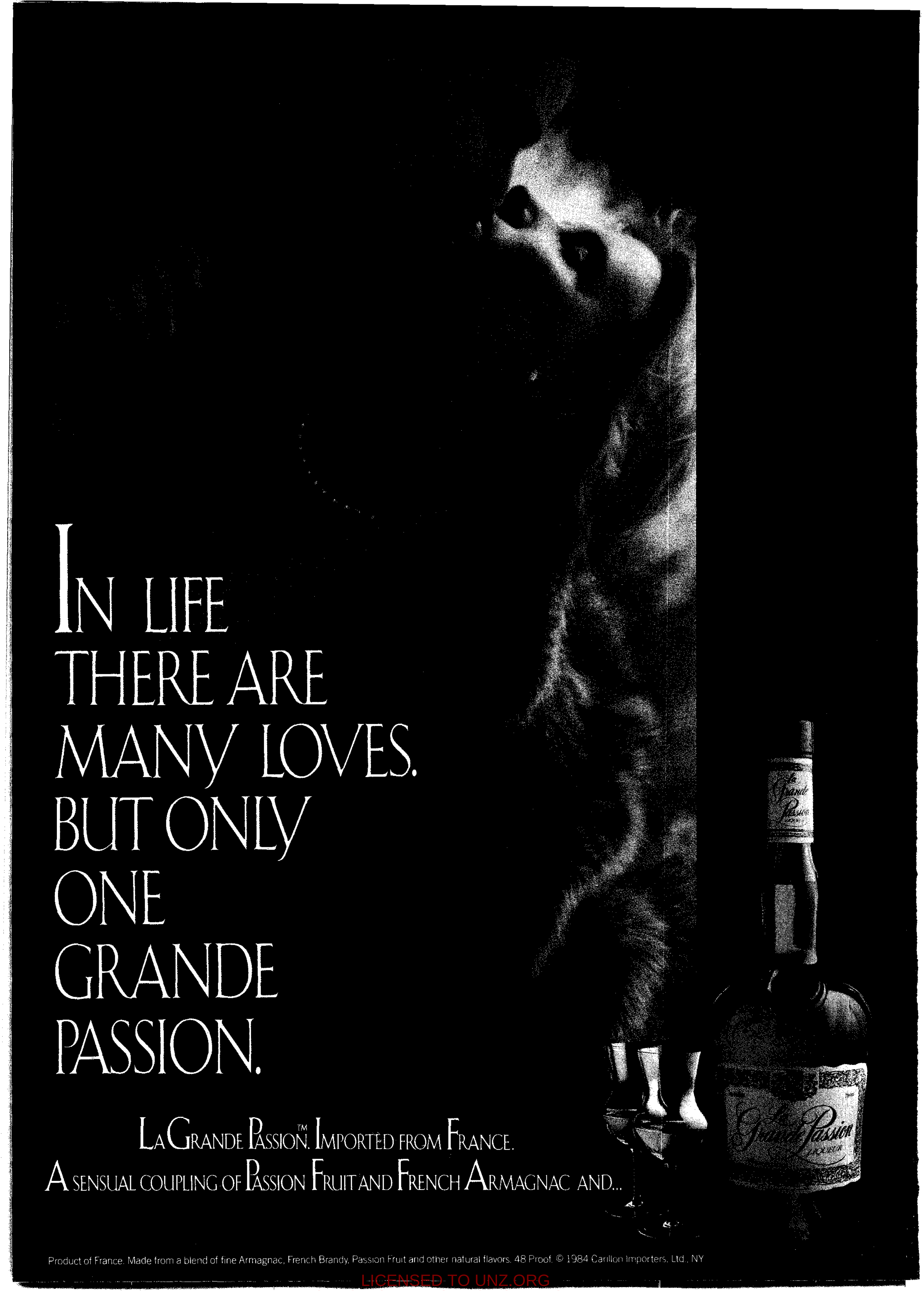
NEW YORK

A DIFFERENT KIND OF DONALD TRUMP STORY

THE COLD WAR ON CENTRAL PARK SOUTH

BY TONY SCHWARTZ

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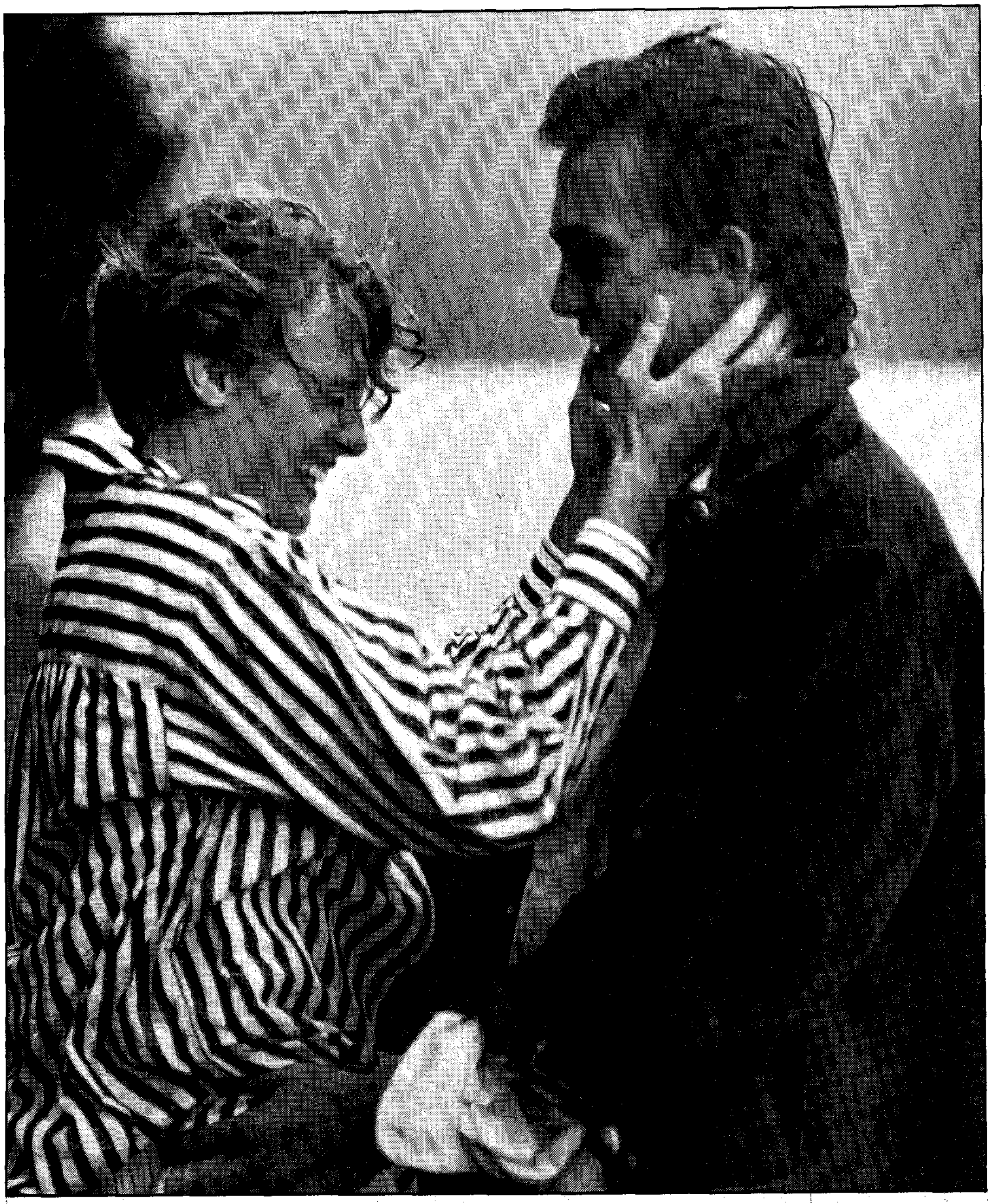

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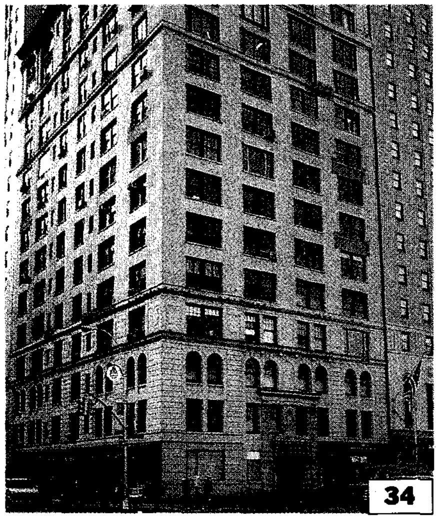
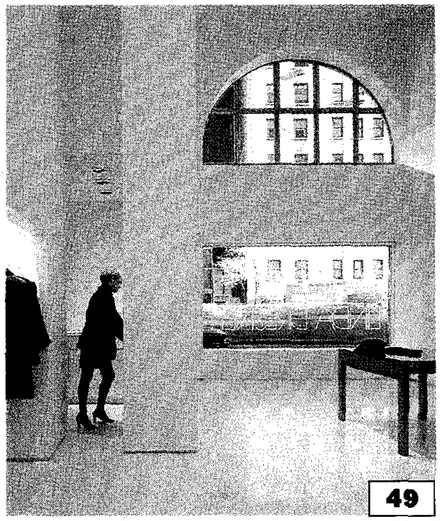
CONTENTS





34

A Different Kind of Donald Trump Story

By Tony Schwartz

For the last four years, a group of tenants has managed to do what no city agencies, courts, politicians, or architecture critics have been able to—block something Donald Trump wants. Trump is trying to evict the tenants from 100 Central Park South and build a tower on the site of their building and the adjoining Barbizon Plaza Hotel. Three and a half years ago, he hired Citadel Management, which manages buildings being emptied, to run the place. Citadel started eviction proceedings and, the tenants claim, reduced services and stopped making repairs. But the tenants fought back, and today, 80 percent of them remain. Tony Schwartz reports on the cold war on Central Park South.

42

Mike Malkan's Endless Party

By Gigi Mahon

In June 1965, Mike Malkan opened his bar at 340 East 79th Street. Soon, Malkan's was filled with clean-cut types from good families and good schools. They were drawn not by the food or the décor but by Mike Malkan himself. The party at Malkan's lasted nearly five years, but when it was over, his life changed course. Last fall, Mike Malkan was found shot to death, at 50. He'd been living a double life for years, spending his days quietly with his dog and his longtime housekeeper, his nights with drug dealers and a parade of young male hustlers—two of whom, the police believe, eventually killed him.

49

Design: Let There Be Luxe

By Marilyn Bethany

In the last two months, two stunning new boutiques, Linda Dresner's on Park Avenue and Diane Von Furstenberg's on Fifth, opened their doors. Their designers—postmodern architect Michael Graves for Von Furstenberg, and minimalist designer J. W. Smith for Dresner—are at opposite ends of the design spectrum. But they agree on the importance, and the luxury, of fine detailing.

DEPARTMENTS

15

The Bottom Line: Probing a Mysterious Suicide at Lazard Frères

By Dan Dorfman

The SEC is quietly looking into the death last year of broker Daniel Davis.

18

The City Politic: Who's Running for What

By Michael Kramer

The race is on—not just for one, but three top local offices this year.

22

Cityside: The Dream Broker

By Peter Blauner

Desperate apartment seekers are claiming to be victims of a scam.

27

Media: *Time* After Sharon

By Edwin Diamond

While *Time* survived the suit by Ariel Sharon, the magazine's cherished editorial procedure took a public beating.

59

Wine: For a Few Dollars Less

By Alexis Bespaloff

A selection of red and white wines with prices as appealing as their taste.

62

Health: Childbirth News

By Jody Gaylin

The latest findings say relax, don't drink, and beware of a B-strep infection.

THE ARTS

56

Theater: Of Harrigan and Harridans

By John Simon

From early Tin Pan Alley to the sewers of Paris, all in an on-the-go week.

68

Dance: Winter Lows and Highs

By Tobi Tobias

A French group sank, City Ballet had a hit, and a few fledglings showed promise.

72

Movies: The Last of the Just

By David Denby

Harrison Ford becomes a true movie star in *Witness*, a film about violence and justice.

78

Music: The Price Is Right

By Peter G. Davis

Margaret Price in a musically superior *Otello*. Kern and Handel—more alike than not.

MISCELLANY

8 **Letters**
13 **Intelligencer,** *by Sharon Churcher*
30 **Fast Track**
33 **Ruth Recommends,** *by Ruth Gilbert*
54 **Best Bets,** *by Corky Pollan*
81 **Sales & Bargains,** *by Leonore Fleischer*
83 ***Cue* Listings**
121 ***New York* Classified**
126 **Strictly Personals**
131 **Town & Country Properties**
132 ***New York* Competition,** *by Mary Ann Madden*
134 **London *Times* Crossword**
134 ***Cue* Crossword,** *by Maura Jacobson*

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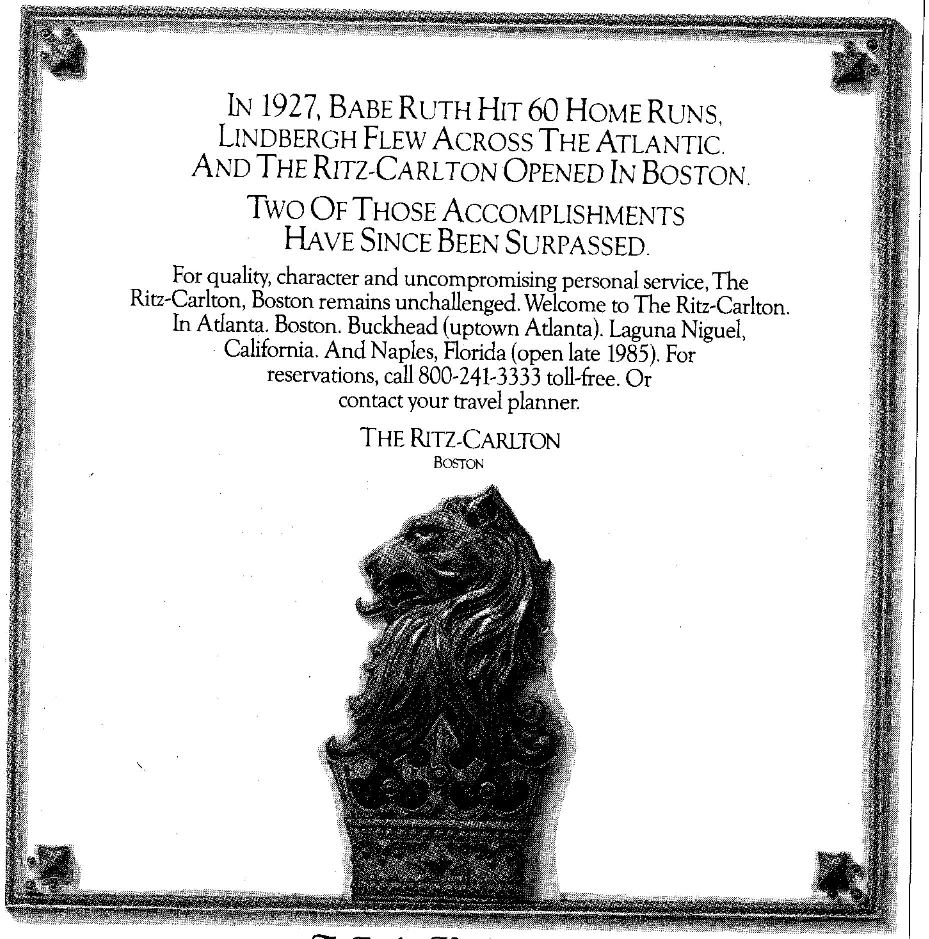

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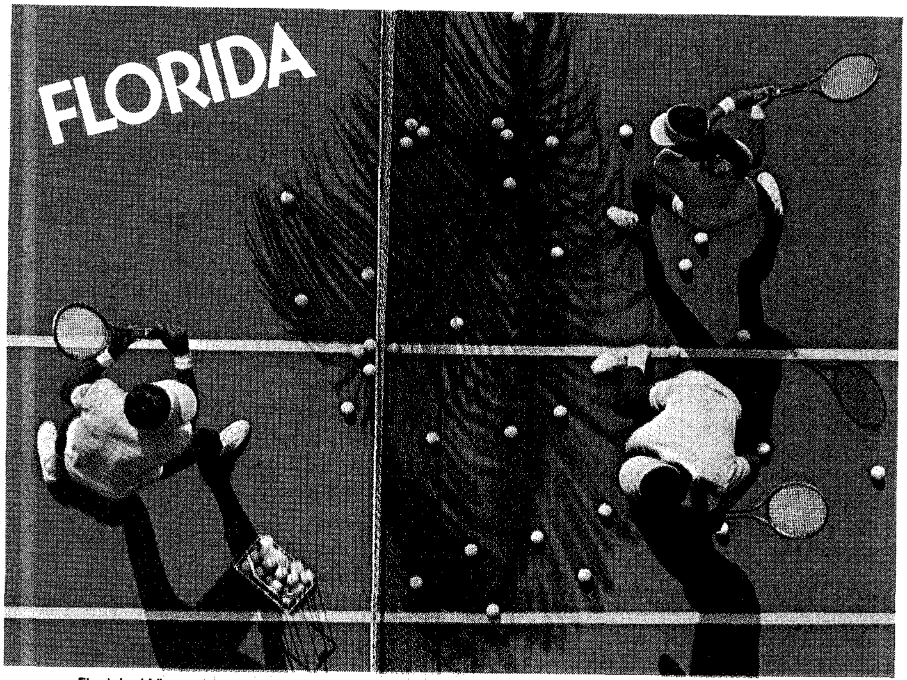

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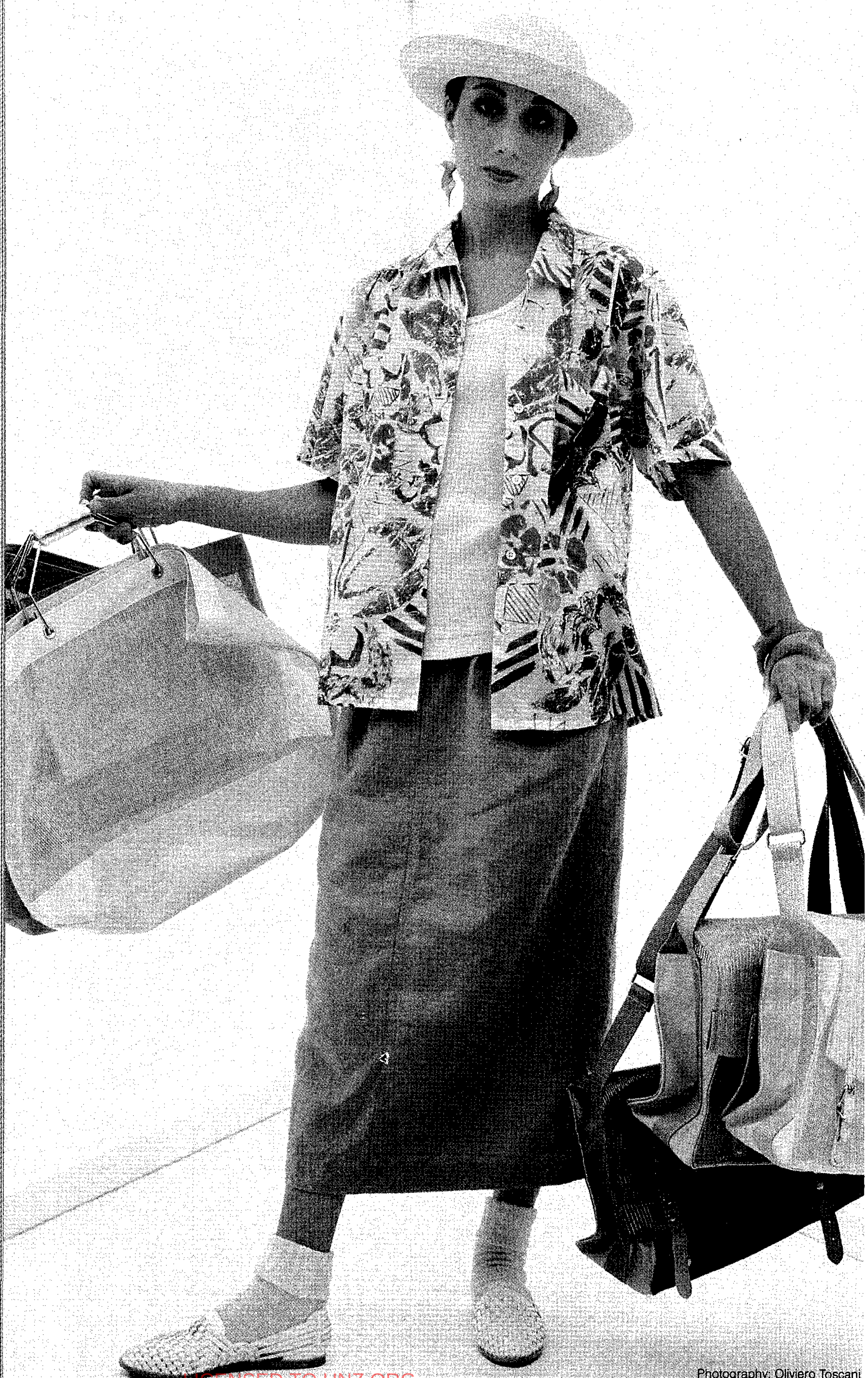

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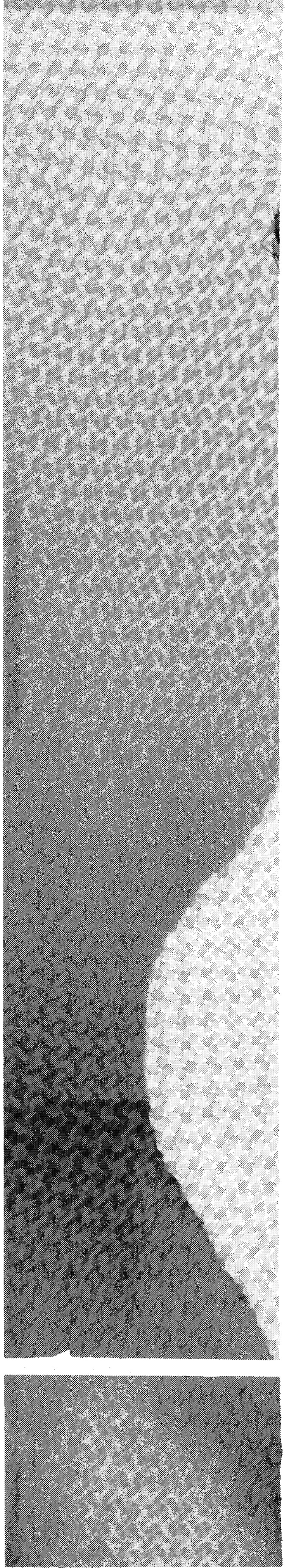

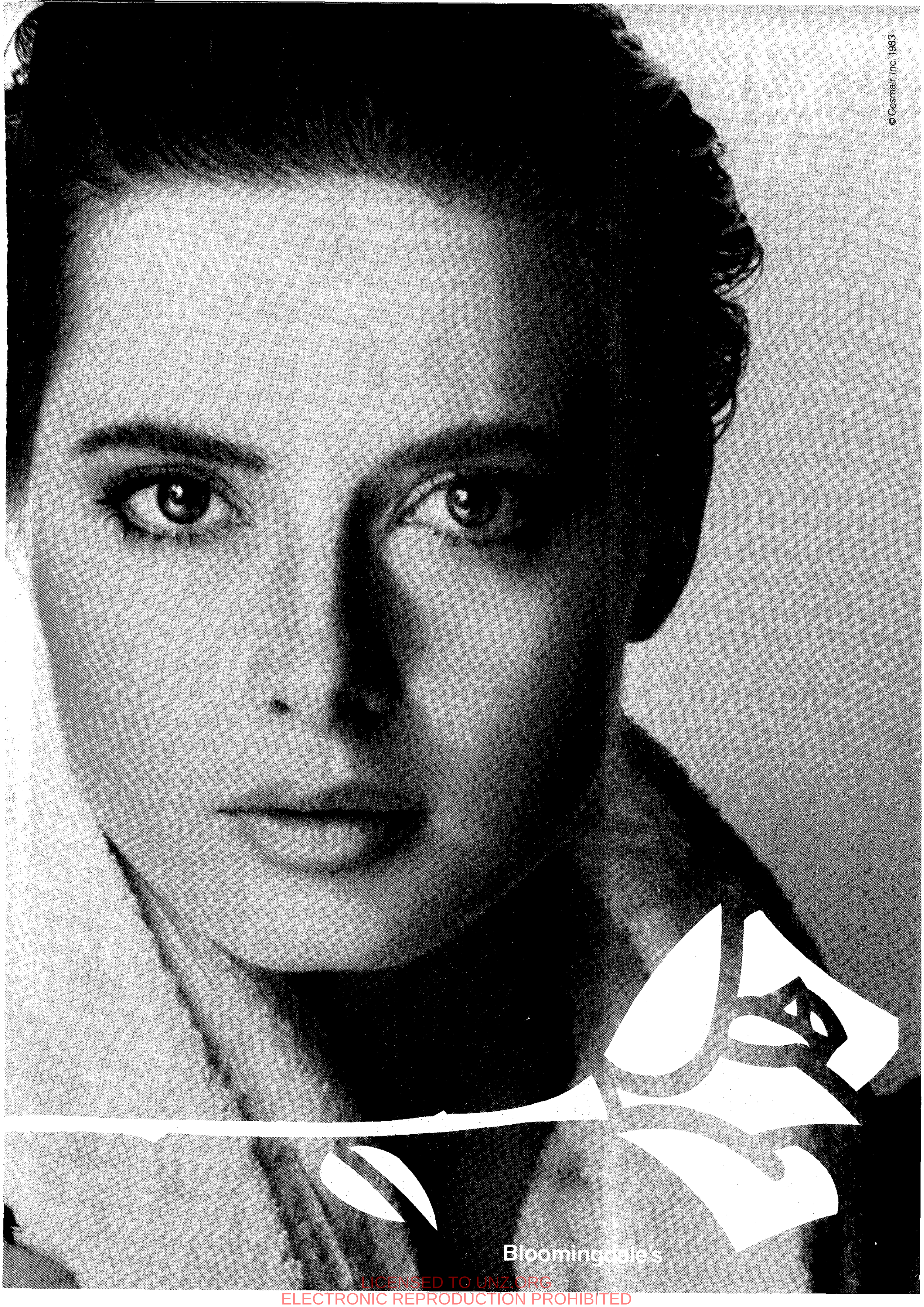
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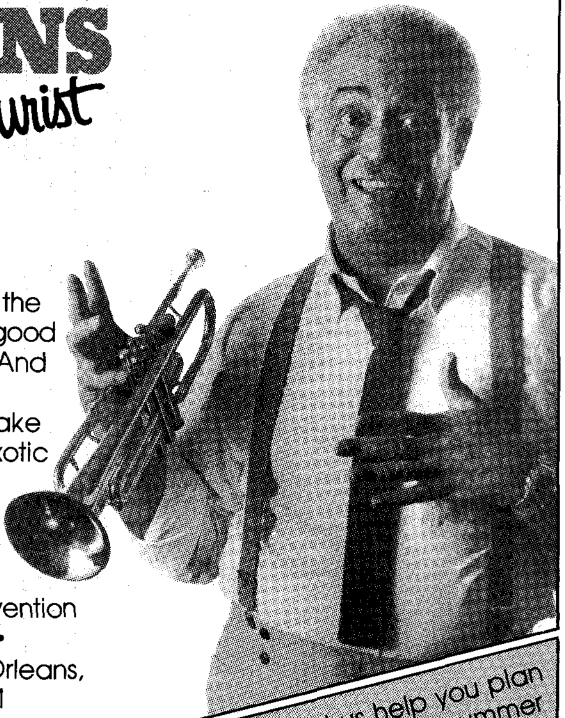

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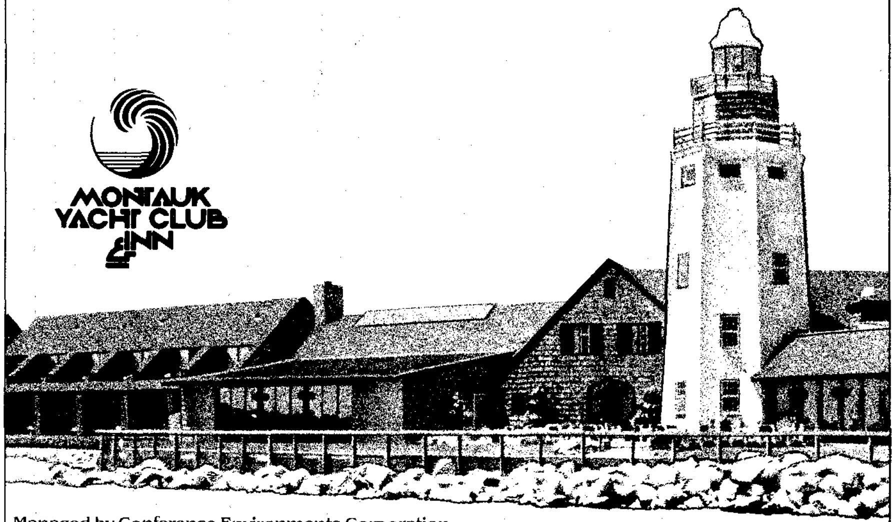

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LETTERS

Counterpoints

BRAVO TO THE FINE NEW YORK PHILHARMONIC musicians, Zubin Mehta, and the management of the orchestra. However, Peter G. Davis's article "Mehta Faces the Music" [January 14] does raise an issue that American orchestras must face. Can we have truly great orchestras when music directors spend so little time with their players and in their host communities? Until music directors provide full-time leadership, our orchestras will not realize their full potential.

John Duffy
President
Meet the Composers
Manhattan

ZUBIN MEHTA MAY NOT BE LEONARD Bernstein, but who else is? Certainly not the guest conductor who shines in a limited range of repertoire with which he intensely identifies. Savage our generally reduced musical standards, but do not lose perspective.

Frederick S. Lightfoot
Greenport, N.Y.

PERHAPS THE PROBLEM WITH THE NEW York Philharmonic is the musicians and not the maestro. Foreign orchestras sound better because they work harder. Visiting orchestras may sound better because musicians in other cities have little to do other than practice their art. Philharmonic members are often so busy racing around town doing jingles and other free-lance gigs that they barely have the time to rehearse, let alone practice.

Name withheld
Manhattan

AS A LIFELONG PERFORMER, I HAVE CONSIDERED it the proper role of criticism to act as a set of sensory nerve endings for the musical community, noting mistakes and accidents that are dangerous in concerts, and sometimes, more painfully, warning of serious illness in an ensemble itself. One would expect these nerve endings to signal good health and well-being in times of proper function and occasionally to transmit the highest sense of pleasure for a musician in the form of a rave review. In my seven years as a member of the New York Philharmonic, however, there has been a remarkable lack of this latter kind of feedback. Other evidence indicates corporate good health, such as increased subscriber lists and donated

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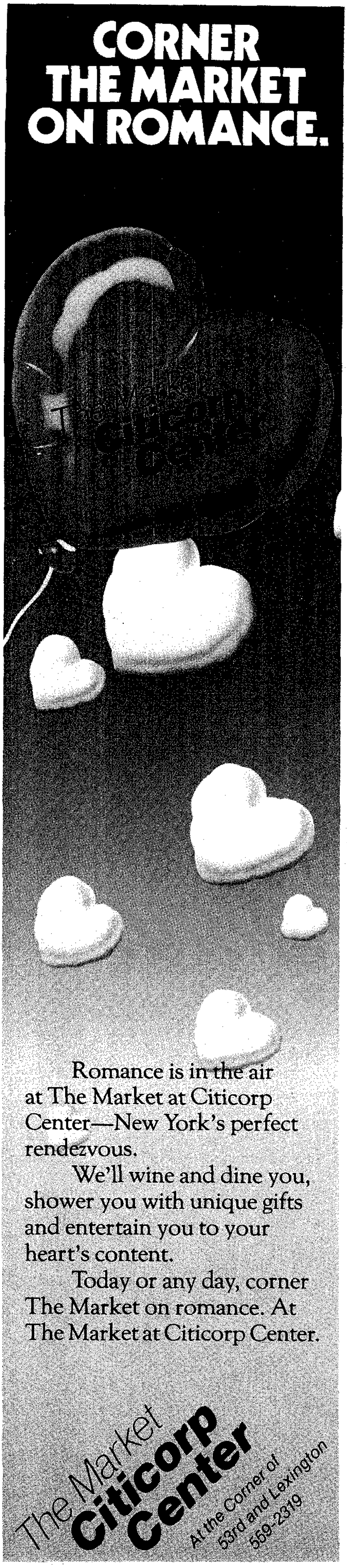

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income, audience enthusiasm in Avery Fisher Hall and praise on tour abroad, and even turnover that has renewed one third of the Philharmonic with youthful, idealistic players. Nevertheless, the critics in New York remain irritated and inflamed. It is time someone asked whether the sickness besetting the New York Philharmonic is not in fact emanating from its nerve endings. I think we are suffering from decades of severe critical shingles, the effects of which are artistic distraction, demoralization, and enervation. The worst lesion, at the moment, is your own Peter Davis.

Joseph Robinson
Oboe soloist
New York Philharmonic
Demarest, N.J.

Prison Rapping

ALL THOSE CHIC NEW SLANG WORDS IN Amy Virshup's article "Getting the Word" ["Fast Track," January 7] have been floating around New York and California prisons, where they originated, for the past ten, fifteen, or twenty years. As a denizen of these cages for the past twelve years (I claim innocence—but don't we all?), I am well versed on the subject. For example, *homeboy* (a friend; variations: *homey, home slice, home taste, home cat, home piece,* etc.) and *maxin'* (hanging out) were born in the early seventies on Rikers Island. *Maxin'* referred to doing the maximum amount of your sentence. *Crib* (home) was slang for your cell, which was also called your *house* or *cage. Juice* (good connections), straight out of New York State prisons, is also referred to as *p.p.* or *penitentiary pull.* A guy that had *juice* had a pass for free internal access to the prison, favors from guards, and slack for minor violations. Most of the new street words circulate in the *joints* (prisons) for five to ten years before flowing into the ghetto, then the street, then, finally, into Scarsdale.

Ronald Davidson
Elmira, N.Y.

All Things Considered

I READ WITH GREAT INTEREST AND SOME discomfort the article about Dr. Bernard Nathanson ["Born Again," by Joe Klein, January 7]. Though the piece presents much about his moral transformation, it fails to address the basic nature of the problem and its resolution. Unnecessary abortion is the symptom of a deeply rooted disease that must be treated at its source. Reducing the issue to an ethical-moral discussion of fetal rights ignores the real nature of the dilemma and its solutions. We need a union of family, church, and school that would be sufficient to combat the pernicious influences of constant bombardment by sexually explicit advertising, pornographic movies, television, books, and magazines. Until we have matured emotionally, elective abortion remains indispensable for the physical and emotional life of women—indeed for all of us.

Michael S. Burnhill, M.D., D.M.Sc.
Professor
Rutgers Medical School
New Brunswick, N.J.

Character Witness

I WAS SURPRISED AND SADDENED TO read the letters concerning Frank C. Magliato ["Letters," December 24–31]. I do not know much about the circumstances surrounding the incident; however, I do know Frank Magliato. I met him over six years ago when he was employed as an engineer for the New York State Power Authority, which was trying to build a coal-burning power plant on Staten Island. I was involved in a bitter fight to prevent its construction. My relations with the representatives of the Authority were strained, to say the least, but the one individual who was always very pleasant and obliging was Frank Magliato. After he left the Power Authority, we lost contact for some time. But when he learned that I was still fighting the power plant, he volunteered to help me. He came to my office on Staten Island—a borough in which he didn't even live—and worked with me for many weeks without receiving a cent for all his time and effort. I learned only recently of the tragic incident, and I wondered why he didn't ask me to appear in court as a character witness. A mutual friend told me that Frank didn't want to involve me because he thought it might injure me politically. That is the Frank Magliato that I know, and I think it is closer to the real Frank Magliato than the one portrayed in some of the media accounts.

Guy Molinari
Member of Congress
14th Congressional District
Staten Island

David's Cookies

YOUR "INTELLIGENCER" ITEM [BY Sharon Churcher, January 7] left the impression that David's Cookies has only recently begun franchising. The development and franchising of our New York stores is just one part of our overall development strategy. Your reporter apparently didn't know that we have been franchising our stores since our first year in business. We are in 24 states and are developing in Japan, England, France, Canada, and South America. In the past five and a half years, we have received more than 26,000 inquiries from around the world for franchising. We have also received numerous acquisition inquiries from multinational corporations who apparently love the David's Cookies and Ice Cream business as much as we do.

David Liederman
Chairman of the Board
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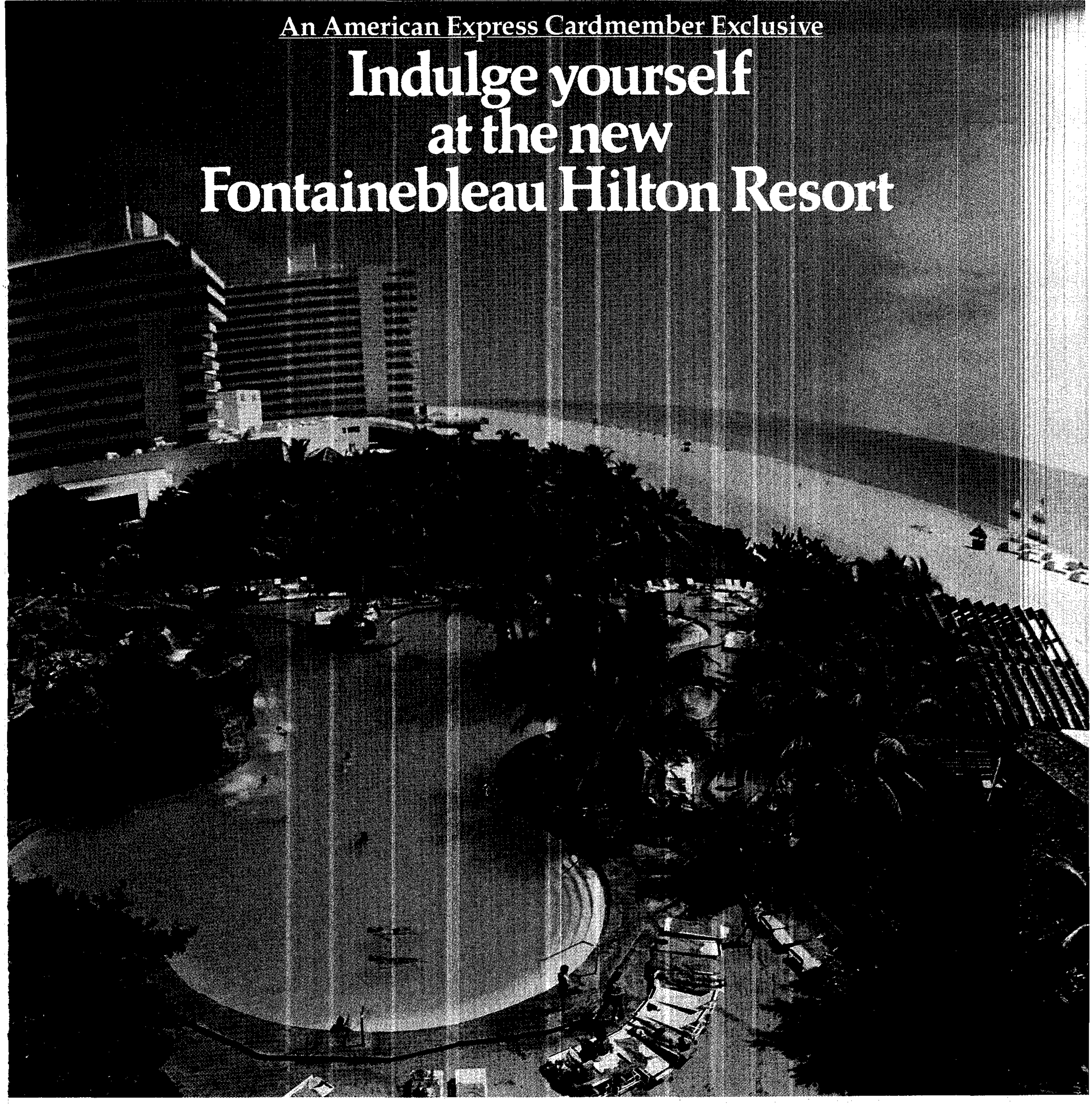

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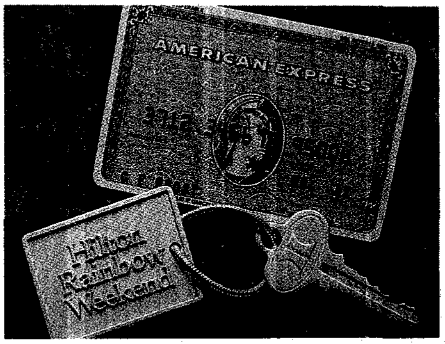

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"The Toyota Camry is a landmark vehicle... the Camry is fun to drive and think of all the gasoline you save to the volume of space inside the car. If Toyota were to get a letter grade, it would have to be an A." (And it's roomy. Camry's got 93 cubic feet of passenger space... that's real stretch-out room for a family of five.)

MOTOR TREND
"...even with an electric sunroof installed, the five-passenger Camry will accommodate six-footers in all locations." (See, we told you it was roomy!)

OH WHAT A FEELING!
TOYOTA

BUCKLE UP—IT'S A GOOD FEELING!

THE 1985 FAMILY CAMRY.
IT'S DEVELOPED QUITE A ROOMY REPUTATION.

*Remember: Compare these estimates to the "EPA Estimated MPG" of other cars. You may get different mileage depending on how fast you drive, weather conditions and trip length.

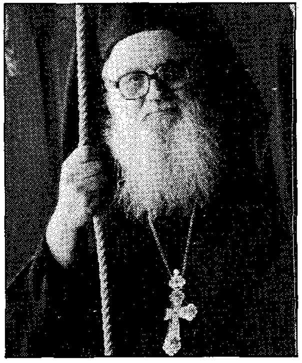
NEW YORK

INTELLIGENCER

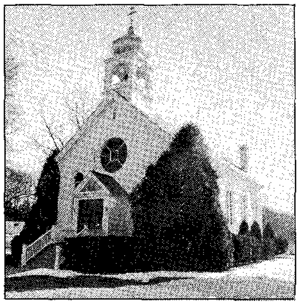
BY SHARON CHURCHER

Father Paul: The Monk Who Mixes Religion and Real Estate

FOR SEVERAL YEARS, A RELIGIOUS CORPORATION HAS ADvertised in the New York *Times, Fortune,* and the *Wall Street Journal* for donations of "hard to sell, distressed and other real estate." The man behind the ads, which have attracted tax-deductible gifts from several corporations, turns out to be registered with the secretary of state in Albany as Rev. Rieromonk Paul Ischie, a director of the not-for-profit Saint John of Rila Eastern Orthodox Monastery in Setauket, Long Island. He is also listed with that office as William Vaughn Ischie Jr., a real-estate broker.



Father Paul: *A monk . . .*



. . . and his church.

"Father Paul is a very knowledgeable real-estate man," says Leon Casper, senior vice-president of Cushman & Wakefield, one of the country's leading real-estate brokers. Says Harvey Steinberg, of the Quaker Commercial Warehouse Company in Philadelphia, which gave Ischie's group a warehouse, "The pope doesn't make a grander appearance."

Ischie initially refused to tell *New York* anything about his organization, but one of his lawyers told a reporter posing as a potential donor, "It's not a monastery in the sense that there's a whole lot of monks." The reporter received material from Ischie that included an IRS ruling attesting to the monastery's eligibility to accept tax-deductible contributions, and a list of references, including Casper. Ischie's letter, signed "The Right Reverend Archimandrite Paul Ischi [*sic*]," read, "We have a long track record of trying to structure contributions not only to our benefit but to the advantage of the donor."

Indeed, in 1983, James River Dixie Northern, Inc., gave the monastery an Easton, Pennsylvania, building the paper company valued at $2.3 million. Three days later, the monastery sold it for $250,000. James River would not tell *New York* how much it claimed as a tax deduction. Chase Manhattan's real-estate division was instrumental in the monastery's receiving a Bronx apartment building. In a 1981 article, the Philadelphia *Daily News* reported that a warehouse and a former factory in that city had gone to Ischie's church. And Cushman & Wakefield's Casper said that about seven years ago he had helped a Big Board company give Ischie's organization a property on the borders of Harlem. Casper added, "I get calls for references from all over the country. His stated objective is to turn what he is given into community assets or money for the church."

Ischie is "very much for the church," according to one woman who has attended services at Ischie's chapel, once a Roman Catholic church. But another said she stopped attending because Ischie, a monk of the Bulgarian Orthodox church, a division of Eastern Orthodoxy, "was changing the service. He had a brass band play outside on Good Friday."

What neither the ads nor Ischie's letter reveals is that his real-estate and religious careers have included different locations and denominations. Back in the 1960s, in Philadelphia, according to church records and press reports, Ischie was an Episcopal minister as well as a zoning-board member. He resigned from the board after allegations of conflict of interest involving property he'd bought. No charges were filed, and Ischie denied any wrongdoing.

The Philadelphia *Inquirer* reported in 1965 that the Episcopal diocese there had begun proceedings to defrock Ischie for "conduct unbecoming a clergyman," including his alleged use of abusive language, failure to pay debts, and enticing minors into delinquency. Ischie then moved to Greenwich, Connecticut, and joined the Syrian Orthodox church in Brooklyn—and was promptly thrown out by his Philadelphia bishop on the grounds that he had defected.

Soon, though, he had a falling out with his new denomination and, in Manhattan, joined the Russian Orthodox church. He fell out with it too. "We lost track of him, but I saw him at Cardinal Cooke's funeral," said a source at the Syrian archdiocese. "He was in full Bulgarian habit."

Apart from whether donors are getting generous allowances for their donations because of the monastery's eagerness for property, what are the ground rules for Ischie? An IRS spokesman said that a tax-exempt corporation must spend its income on the objectives that qualified it for its tax-exempt status with the federal agency. Those were not immediately available, but according to the monastery's state filing, Ischie's group was formed to follow the "traditional policies of Eastern Orthodox monasticism" and provide a home for its monks. Another objective listed is to "buy, sell, own, manage and operate real property, and personal property." Emphasizing that he was speaking generally and not about this case, the IRS spokesman told *New York* that if the agency knows about such a clause, "we would question it very carefully. That would probably be considered an unrelated business."

A staffer in the real-estate-licensing section says the monk has kept his broker's papers current. Still, said Ischie, "I don't practice as a real-estate broker."

At press time, Ischie called *New York* back to deny he had had any conflict of interest while on the Philadelphia zoning board and said the charge of unbecoming conduct had stemmed from a long-standing philosophical disagreement with the Episcopal bishop, now deceased. As for his monastery, Ischie said it consists of him and two priests who "were ordained with the consent of our [Bulgarian] metropolitan archbishop . . . by the Ukrainian Orthodox church." Ischie said he conducts a service every Sunday and "Vespers . . . and we do what monks are supposed to do."

Ischie had told *New York,* "You should have no bloody interest" in what happens to donations to the monastery, but at press time he said that none of them accrued to his personal benefit. They are used, he said, to pay off "mortgages, contribute to other organizations, and we've made vast improvements [here]." As for his unusual fund-raising campaign, he said, "I would say that in this life one has to be innovative to survive."

Photographs: top, Sidney Stafford; bottom, Don Hamerman.

Carter: Against the Wall

JIMMY CARTER AND FORMER WEST GERman chancellor Helmut Schmidt, who didn't often see eye to eye when they were in office, continue to joust—in print.

In a January issue of the German newspaper *Die Zeit,* Schmidt opens an article on the naïveté of foreign leaders, particularly Americans, about Europe by recounting a purported conversation with Carter. He "asked me: 'Can't we get together to remove the [Berlin] Wall?' " Schmidt wrote. "I replied . . . 'How?' Jimmy Carter said: 'I thought you may have some remedy.' Naturally, I did not. . . . I realized in . . . minutes how little [he] knew."

Said Michael Bursch, a Schmidt spokesman, "I wouldn't call it a feud, just a difference in politics." In his 1982 memoirs, Carter depicted Schmidt as a "ranting and raving" character who "helped to legitimize anti-American sentiments in Germany." Carter spokeswoman Toni Brown said Carter didn't remember the Wall conversation.

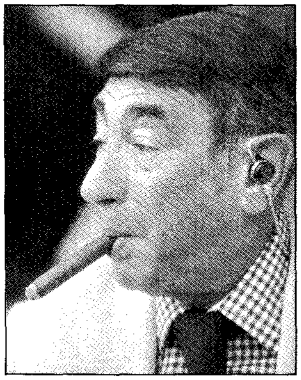
Hitting Back at Howard

THAT RINGSIDE VETERAN HOWARD COsell is taking a few hard knocks of his own from sports lawyer Art Kaminsky, who is telling his clients not to appear on Cosell's ABC-TV show, *SportsBeat.*

Why? Because during the Olympics last summer, "Cosell insulted me in front of colleagues, made comments about what right I had to be at the Olympics," Kaminsky said. "He has a reputation for being abrasive. I wanted him to suffer repercussions."

Kaminsky's first chance to retaliate came two weeks ago, when Cosell asked to have Herb Brooks, the recently fired New York Ranger coach, appear on *SportsBeat.* No way, said Kaminsky, and added, "Not going on won't make or break an athletic career." Cosell didn't return *New York*'s calls.

Carter: *Found naïve.*



Cosell: *An Olympic incident?*

Mrs. Reed: W, *go home.*

Solomonic Decision on Ad

NEW YORK OFFICIALS OF THE ANTI-DEFamation League are lambasting British Airways for censoring a Sheraton ad for two "Israeli" hotels, and Sheraton has refused to pay for the ad, which ran in the December *High Life,* the airline's in-flight magazine.

The words "Come to Israel" and the King Solomon Sheraton's East Jerusalem location were blanked out, said *High Life* editor and publisher Bill Davis, after he and the airline realized the ad was "politically contentious. If the U.N., and the U.S. and British governments consider East Jerusalem an occupied territory—not part of Israel—how can I [disagree]?" The magazine would reject the ad outright next time, he added.

Abraham Foxman, the ADL's associate national director, called the decision "lunatic. Other journals publish ads on Israel and Jerusalem without being accused of taking a position." Sheraton spokesman Jim Hanlon argued, "The ad ran in TWA's in-flight magazine and *Travel & Leisure* without problems."

Irish Library for Monaco

AFRAID THAT MONACO MIGHT LOSE ITS "cultural image" with the death of Princess Grace, writer Anthony Burgess, who is a Monaco resident, came up with the idea of establishing a Princess Grace Irish Library.

"It's one way to attract the scholarly tourist," said Burgess, who feels that Monaco's reputation rests too much on gambling. Library activities will include seminars on James Joyce and perhaps the staging of plays by Princess Grace's Pulitzer Prize–winning uncle George Kelly. How is culture faring on the Côte d'Azur? Said Burgess, "One of our best events so far was a dinner with the John Jameson Irish Club—an exquisite French meal with Jameson whiskey for dessert."

Society Flap: 'W' No Longer Welcome at Hobe Sound

AFTER *W* FEATURED PERmelia Reed, the "ruling" *grande dame* of Florida's plush Hobe Sound, in its January 11–18 issue, Reed is said to have delivered an edict: "She went down to the newsstand and said, '*W* is never to be sold here again,' " confided another winter resident of the resort, where homeowners include the likes of Jack Heinz, Virgil Sherrill, and Nelson Doubleday.

The *W* article, by Susan Watters, was kind, but the Hobe Sound source explained that "Mrs. Reed claims she knew nothing about it being done, and most people here are not happy about it. We've got more police per square inch than anywhere in the world, but we could still get robbed." The source requested anonymity "because Mrs. Reed hates this kind of [interview]. If she told me to get rid of my dog, I would."

Reed, who is head of the club that runs the newsstand and all amenities in the resort, angrily told *New York* that the *W* feature had been "a great mistake" to be blamed on "my daughter-in-law"—referring to Annette Reed, the New York socialite and wife of American Heritage Publishing Company chairman Sam Reed. "The *histoire* is over," she said, then put down the phone.

A source at *W* told *New York,* "Our reporter went there with her permission, but it is true that when she arrived Mrs. Reed wasn't going to agree to be interviewed. Sam and Annette helped change her mind." Will Reed enforce her ban on the biweekly Fairchild publication? She wouldn't comment, but Annette Reed, who is often featured in *W* and *Women's Wear Daily,* said, "Of course not."

Photographs: top, Gamma-Liaison; center, Owen Franken/Sygma.

The Bottom Line/Dan Dorfman

PROBING A MYSTERIOUS SUICIDE AT LAZARD FRERES

A Trading Link?

AS PART OF A HUSH-HUSH INQUIRY, THE Securities and Exchange Commission will look into the suicide last December 10 of Daniel Davis, a top broker at the influential investment-banking firm of Lazard Frères & Company. Just a year after moving into a $300,000 home in Scarsdale with his wife and young child, Davis, 30, shocked his co-workers by calmly handing a colleague the phone numbers of his next of kin and then jumping from a thirty-first-floor window at 1 Rockefeller Plaza.

The precise nature of the SEC inquiry could not be determined, but it's believed the commission is looking into the trading activity in certain securities by Davis and some associates at Lazard. One of the securities in question is Value Line, the big investment-advisory firm, which was known to be a favorite stock of Davis's. Lazard makes a market in Value Line shares; it's also V.L.'s investment banker. Other securities may include Chromalloy, Ampco-Pittsburgh, Ohio Mattress, and AAR Corporation.

Ampco-Pittsburgh, Ohio Mattress, and AAR all got whacked for losses of more than one or two points shortly before Davis's suicide. And Value Line, in the period from a few days before Davis's death to several days after it, suffered a big decline in the face of lower quarterly earnings. Value Line's stock tumbled from 31½ to 23¼ shortly before the December 13 public announcement of the company's bad quarter; obviously somebody knew something. In fact, it's understood there was a fair amount of short selling in Value Line's shares—that's a bet on a lower stock price—before the bad-earnings disclosure.

The official word from Lazard is that the firm conducted an exhaustive inquiry into the securities that Davis followed on behalf of his clients. The firm said it found nothing wrong and nothing to suggest that the price movements may have been related to Davis's death. In response to my questions, Lazard first told me it knew of no investigation either in progress or contemplated by any outside agency. Later, after I asked the firm to recheck, a Lazard spokesman acknowledged that the National Association of Securities Dealers had requested the firm's trading records in Value Line from December 5 through 13.

As part of the SEC inquiry, it's believed, the commission may examine the peculiar trading in Value Line shares that took place last March 15. On that day, the *Wall Street Journal*'s influential "Heard on the Street" column carried a negative article on Value Line that raised the prospect of a sharply slowing growth rate. Given the *WSJ*'s clout and the lofty price-earnings multiple of Value Line's shares at the time—around 30—Value Line's stock might normally have been expected to take a drubbing. Lo and behold, the stock actually jumped in price that day, climbing to $35 a share, up $2.

What made it so intriguing was a Wall Street rumor that made the rounds March 15. The rumor had it that Lazard would use its clout to make certain that Value Line's shares closed higher on the day; the talk even cited a specific closing price of $35. At the time, I asked a Lazard partner about the rumor. He said it was nonsense: That kind of behavior would be tantamount to rigging the market, he said, and that's something "we would never do."

PROFIT STARS OF '86

	Estimated 1986 Profit Gain (%)*
CIGNA	278
USF&G	210
Caterpillar Tractor	188
National Patent Development	184
Rowan Companies	163
Cessna Aircraft	146
Hughes Tool	137
Manitowoc	128
Cross & Trecker	127
Acme-Cleveland	123
Aetna Life	104
Sparton Corporation	98
Entre Computer	86
Cordis Corporation	83
Scientific Software	76

SOURCE: IBES, a service of Lynch, Jones & Ryan.
*This percentage represents the increase over projected 1985 results.

Ike Sorkin, the regional administrator of the New York Office of the SEC, declined comment.

How to Play the Future

WITH THIS YEAR'S ECONOMIC FORECASTS running all over the lot, some of Wall Street's smartest money is already looking ahead to 1986 as a hedge against a slowing economy. But who are next year's profit sizzlers?

For some answers, I turned to the folks at IBES, a well-regarded earnings-tracking service of the Big Board brokerage firm of Lynch, Jones & Ryan. IBES has been tracking Wall Street's profit outlook for fifteen years—drawing on the earnings projections of over 2,000 analysts from more than 100 brokerage firms to get an early lead on 3,300 companies. For *New York,* IBES did a special analysis to see which companies are expected to be hot in 1986. IBES skipper Stan Levine points out that the study is based on fewer companies than usual—978—because it's still early in 1985. To be eligible for consideration, a company must be the subject of earnings estimates by at least two brokerage firms and show minimum projected 1985 earnings of 50 cents a share. At present, those 978 companies are expected to show an average 1986 profit growth of 13 percent.

Now to the projected winners: The early line finds a heavy sprinkling of companies in insurance—an industry solidly benefiting from higher policy rates, lower interest rates (which increase the value of the insurance companies' huge bond portfolios), and low inflation. In the top spot is the CIGNA Corporation, with a projected 278 percent profit rise in 1986—or earnings of $5.69 a share, compared with this year's projected $1.50. The runner-up is USF&G, whose 1986 profit advance is put at 210 percent—earnings of $4.58 a share, versus this year's estimated $1.48. Rounding out the top three is Caterpillar Tractor, with an estimated 188 percent profit gain. The numbers: $4.03 a share in 1986, versus an estimated $1.40 this year. A rundown of next year's fifteen projected leaders is in the chart at left.

The IBES analysis found six industries with super 1986 profit prospects. No. 1—biotechnology—is not represented in the chart of profit stars, basically because few, if any, biotech companies met that 50-cent-a-share profit criterion for 1985. But the projected 1986 profit gain for the industry is a blistering 283 percent. The top companies: Cetus Corporation, Genentech, and Centocor.

A comeback is obviously expected in the energy sector—by the drillers and the services area, not by the oil companies themselves. Industrywide, the offshore drillers are in second place behind biotech, showing an estimated 125 percent profit rise next year. Reading & Bates and Rowan Companies are rated among the best profit bets. Oil services, with an estimated 115 percent advance, run third. Here, the companies expected to do well are Helmerich & Payne, Hughes Tool, Fluor, and McDermott International. Non-ferrous metals make the top-industries list with an expected 1986 profit gain of 57 percent. Phelps Dodge, ASARCO, Reynolds Metals, and Inco are among the top guns. The machinery industry follows, with a projected 53 percent profit rise. International Harvester, Caterpillar Tractor, and Acme-Cleveland are among the profit leaders. Insurance is sixth, with an estimated 1986 advance of 49 percent.

The worst group for 1986? The automakers, according to the IBES study—with a projected 1986 profit falloff of 34 percent. Ford, General Motors, and Chrysler are all expected to suffer, with G.M. projected to show a 62 percent profit drop from an estimated $16.79 a share in 1985 to $6.35 in 1986.

Two companies with big investor interest—AT&T and IBM—are expected to show steady growth. A 12 percent profit advance is projected for Ma Bell, with earnings rising from $1.99 a share in 1985 to $2.23 in 1986. The IBM numbers: a 14 percent gain, with earnings moving from $12.27 this year to $14.01 in 1986.

Up and Down With $10,000

THANKS TO A SHARP DROP IN INTEREST rates, corporate bonds just managed to edge out old-master paintings as the top-performing investment in 1984. In third place, just a shade behind, were Yankee bonds (foreign corporate bonds denominated in U.S. dollars). The poorest showing, chiefly a reflection of low inflation: silver, followed by platinum and gold. This investment report card comes from *Fact* magazine, whose April issue will list last year's best—and worst—performers among 23 leading investments. A rundown of how these investments fared over the past five years is also included in the study by the monthly personal-finance-and-investment magazine.

SEE HOW THEY RAN

CURRENT VALUE OF $10,000 INVESTED . . .

FIVE YEARS AGO		ONE YEAR AGO	
1. Yankee bonds	$19,118	1. Corporate bonds	$11,661
2. Growth funds	$19,015	2. Old-master paintings	$11,631
3. Income funds	$18,762	3. Yankee bonds	$11,620
4. Corporate bonds	$18,209	4. Ginnie Mae bonds	$11,576
5. Treasury bonds	$18,072	5. Treasury bonds	$11,446
6. Ginnie Mae bonds	$17,968	6. Coins	$11,247
7. Money-market funds	$17,828	7. Money-market funds	$11,014
8. Coins	$17,711	8. Income funds	$10,890
9. AMEX stocks	$16,535	9. Municipal-bond funds	$10,877
10. OTC stocks	$16,365	10. Chinese ceramics	$10,588
11. NYSE stocks	$15,557	11. Passbook account	$10,572
12. Common stocks	$14,599	12. Single-family home	$10,414
13. Chinese ceramics	$13,767	13. NYSE stocks	$10,126
14. Municipal-bond funds	$13,459	14. Gems	$9,880
15. Passbook account	$13,069	15. Growth funds	$9,681
16. Single-family home	$12,884	16. AMEX stocks	$9,160
17. Old-master paintings	$12,410	17. Common stocks	$9,158
18. Gems	$9,024	18. Diamonds	$9,121
19. Stamps	$6,248	19. OTC stocks	$8,879
20. Gold	$5,831	20. Stamps	$8,407
21. Diamonds	$4,257	21. Gold	$8,068
22. Platinum	$4,057	22. Platinum	$7,347
23. Silver	$1,954	23. Silver	$7,088

SOURCE: *Fact* magazine.

Fact's analysis is based on a simple approach. If $10,000 had been put in each of the 23 investments five years ago or one year ago, what would the money be worth today? One conclusion about last year: It was tough to make a buck. The best return was 16.6 percent—a $10,000 investment in corporate bonds increased to $11,661. A $10,000 investment in an old master—if you can find one at that price, let me know—rose 16.3 percent, to $11,631. And Yankee bonds climbed to $11,620.

Interestingly, only 13 of the 23 investments turned out to be winners. As you can see in the chart above, common stocks, diamonds, and stamps were all dogs. And the biggest dog—silver—fell nearly 30 percent, or $3,000, in value last year. Silver suffered from oversupply as well as from the low inflation.

Your best bet over the past five years: financial assets. Yankee bonds, which nearly doubled in price, to $19,118, were No. 1. Mutual funds focusing on growth stocks were the runner-up, at $19,015, followed by income funds (high-yielding securities), at $18,762. In fact, nine of the top ten spots belonged to various stock and bond categories. The one exception, No. 8, was coins. The big laggards were the tangibles, or what's called hard-dollar assets. Silver was again the single worst performer, with a $10,000 investment five years ago tumbling nearly 80 percent, to $1,954. Diamonds were anything but an investor's best friend, dropping almost 58 percent, to $4,257. To factor in inflation: A 1980 dollar is worth 79 cents today.

In case you're wondering about the hottest investment over the past six months, the answer is Ginnie Mae bonds (an investment in government-backed mortgages). A $10,000 investment in Ginnie Maes six months ago would have jumped over 20 percent, to $12,082. Bonds, in fact, were the top four in the period, with corporates rising to $12,027, Yankee bonds to $11,813, and Treasury bonds to $11,530.

On the Trail of Windfalls

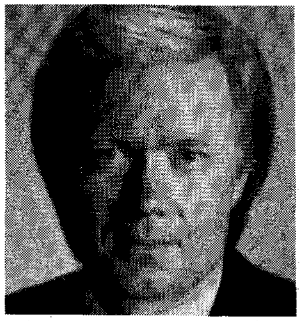
A COUPLE OF YEARS AGO, CHARLTON Heston got a small windfall—nearly $10,000—when an outfit named Capital Tracing, Inc., discovered the actor owned 1,150 shares of Tom Brown, a onetime high-flying oil stock. Heston didn't know about the shares because he'd acquired them when Tom Brown bought out Gold Metals Consolidated Mining Company. Heston had owned shares in Gold Metals. What makes the case interesting is that it's not isolated; the number of unclaimed certificates is growing quickly. Well over 10 million of them, at a total value of more than $12.5 billion, exist, according to Capital Tracing president John Badger.

How are shares lost? Mostly through stock dividends and stock splits, through mergers and acquisitions that investors somehow miss, or through plain carelessness, says Badger. For example, the Lucky Mc Uranium stock certificate was issued by a company that was sold in 1960. The company that bought it out was in turn gobbled up by another firm. Today, that Lucky Mc Uranium certificate represents a piece of General Electric. Similarly, if you've got a certificate called United Equities Corporation, forget that name. The company is now part of the ITT Corporation.

If you own a stock certificate that seems mysterious, Capital Tracing of Scottsdale, Arizona, will check it out free. If the firm's research turns up something, the fee is 10 percent of the value of the certificate. Capital Tracing charges 33 percent if it winds up locating the owners of unclaimed property. ■

If you were murdered, would you be on the 6 o'clock news?

"Who Decides What's News and What's Not?"
A Special Report by Chuck Scarborough. This week at 6 pm.



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Some murders get covered. Others don't.

Some politicians get covered. Others don't.

The same is true for arrests, fires, trials, law suits and accidents.

Who decides what's news and what's not?

How do newspeople decide what's of interest and importance to you?

Is their coverage fair and objective?

Tune in to Channel 4 this week, when we examine the news itself.

NEWS 4 NEW YORK

Is there any reason to watch anyone else?

The City Politic/Michael Kramer

WHO'S RUNNING FOR WHAT

And Who Isn't

REMEMBER THE THREE-WAY RACE FOR president in 1980? Journalists like myself dined out on the Anderson Factor. Everyone *knew* Reagan would win—but no one knew *for sure*. The scenarios were endless.

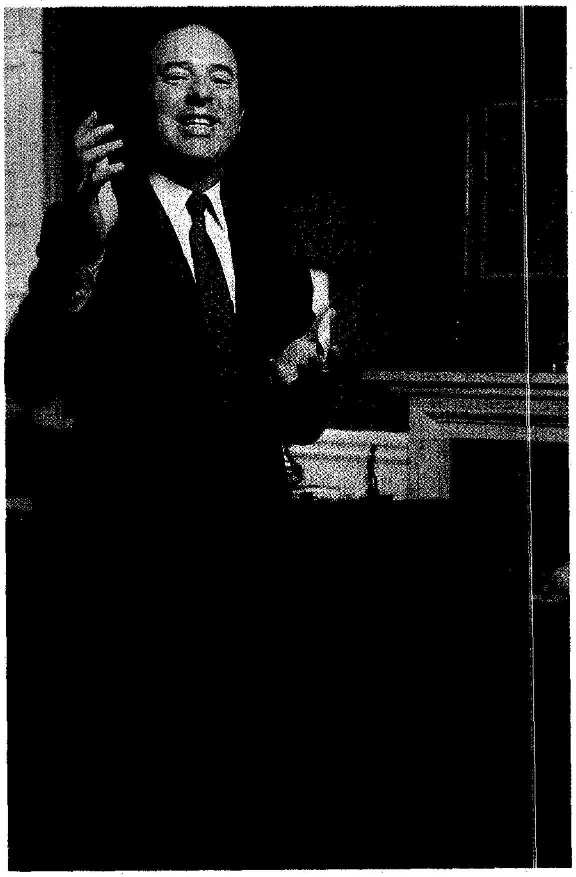
Something similar is happening right now in New York—except that compared with the current political mess the 1980 presidential campaign was a handicapper's picnic. *Nothing* about this year's race for the top three local offices is easy to figure.

Two months ago, the disparate forces committed to unseating Ed Koch shared a key assumption: A multi-candidate field would ensure the mayor's re-election to a third four-year term; a single alternative would have to be found. And quickly. "Because of the size of the organization and the vast amount of money necessary to do the job," said Bill Tatum, editor-in-chief of the *Amsterdam News* and a leading anti-Kocher, that single someone would have to be anointed "before Christmas."

Well, Christmas is long past, Valentine Day is around the corner, and the dump-Koch groups are as fragmented as ever; the latest attempt at unity, a meeting ten days ago to interview some prospective candidates, only sharpened the divisions.

The two leading pretenders for mayor are City Council President Carol Bellamy and Herman Badillo, a former deputy mayor in the early years of the Koch administration. Neither has any love, or even respect, for the man each is out to replace. To Bellamy, Koch is "tired," a "cheerleader" who "doesn't like the nitty-gritty work." To Badillo, the mayor is "cowardly." Koch, of course, gives as good as he gets: The mayor has described Badillo as "erratic" and as a "political crazy"; Bellamy has been called a "disaster," a "horror show," and a "pain in the ass."

A third possible candidate is Comptroller Jay Goldin, who refused to be interviewed for the job lest he send a premature signal of official interest. Goldin is hoping that Badillo and Bellamy somehow cancel each other out—so that he will then emerge as the only viable candidate. Goldin's "pick up the pieces" strategy may be farfetched, but it's worth watching simply because the comptroller's fund-raising ability is well known. He may be the only potential candidate with enough money to contest the mayor seriously in the September primary. So what does Koch think of Goldin? Not much: Referring to the scandal that tainted Goldin a few years back, the mayor says that he thinks of the comptroller "every time I stand under a bus shelter."


New face on the block: *Deputy Mayor Ken Lipper.*

For the record, Badillo and Bellamy are in political love; neither wants to antagonize the other's supporters needlessly since both are now competing for the endorsement of the anti-Koch Coalition for a Just New York, an amalgam of minority and labor leaders, including the municipal workers' chief, Victor Gotbaum, who some say may be a candidate for mayor himself. If anything, Gotbaum's distaste for Koch eclipses even that of Bellamy and Badillo. In 1977, Gotbaum called the mayor "a pimple on the behind of civilization." Today, says Gotbaum, Koch is merely "a petty little man who gets away with murder."

The coalition's problem is this: The Brooklyn faction, headed by Assemblyman Al Vann, seems to favor Badillo, while the Manhattanites, whose most prominent members are City Clerk Dave Dinkins and Democratic leader Denny Farrell, appear to want Bellamy. As usual in politics, there's more to this disagreement than a simple clash of personal preferences. In this case, it's the city's second top job, the council presidency, that is behind the coalition's inability to coalesce. And this is where it gets a bit tricky.

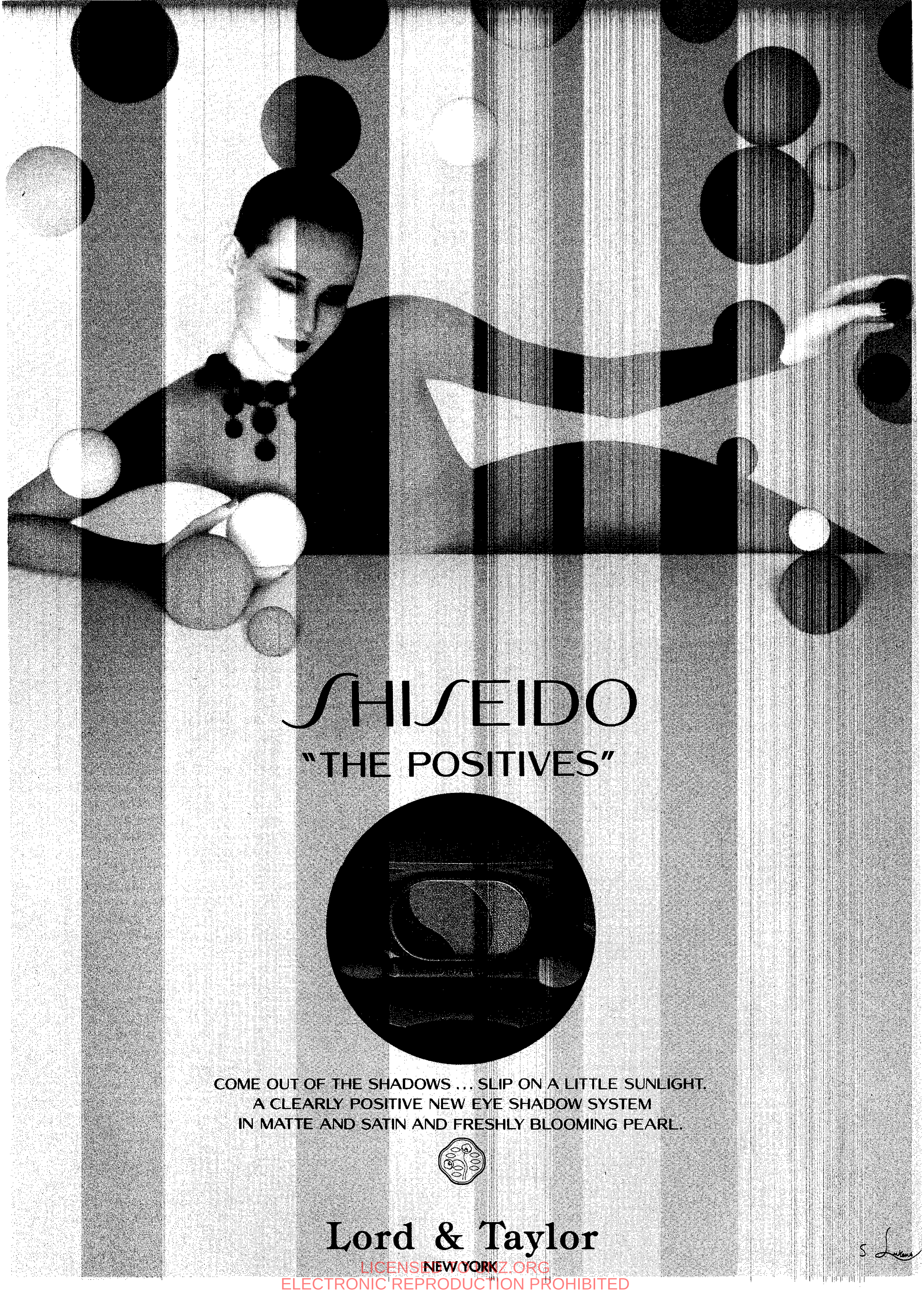
The city's major black leaders have been unable to agree on a black candidate for mayor. They don't even have a live possibility for council president—at least not yet. So some of them, the Manhattan faction primarily, are looking down the line—at the Manhattan borough presidency, a position once virtually owned by black politicians. The current Manhattan beep is Andy Stein, a man whose ambition to be the first Jewish president was set back a bit when he lost to Bill Green in a race for Congress from the East Side last November. Stein is eager to run for council president—*if* Bellamy actually makes the race for mayor. So—if Bellamy does run, and Stein goes for her job—it's likely that Dave Dinkins will go for the Manhattan borough presidency. Hence the Manhattan faction's interest in Bellamy. She's the vacancy opener. Clear?

As he waits for Bellamy to make her decision—and Bellamy has indicated she will run even if the coalition chooses someone else—Stein appears to be playing the endorsement game. More than a few political bigwigs have heard Stein claim that he has a commitment for an editorial endorsement from the New York *Times*. Stein says he's never said any such thing. "But you know," he adds, "we're all posturing these days."

There are two other candidates for the council presidency—and more are likely before the shouting stops. One who has already actually spoken for the post is Angelo Del Toro, a Puerto Rican assemblyman from East Harlem.

By jumping the gun, Del Toro has harmed not only himself but also Herman Badillo. The coalition's black members long ago told Badillo's allies that they were unwilling to support Hispanics for both mayor and council presi-

Photograph by Larry Williams.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dent—the implication being that it was Badillo's job to keep Del Toro from announcing. Del Toro, says Badillo, "double-crossed" him.

No matter. Del Toro may be a casualty of this year's sweepstakes before any of the other candidates officially enter the race. A few weeks ago, Rossana Rosado, a reporter for *El Diario,* discovered that Del Toro accepted over $10,000 in illegal campaign contributions from social-service groups whose state and federal funding prohibit them from giving money to candidates for office. Some of the cash came from the Puerto Rican Association for Community Affairs, the focal point of child-sex-abuse charges last summer. Del Toro has since returned the contributions, blaming his "honest error" on a former campaign treasurer who Del Toro said "used to be sharp" but has "slipped." A stand-up guy, this Del Toro.

Another investigation of Del Toro's campaign funds and patronage operations—this one by Wayne Barrett in last week's *Village Voice*—raises serious questions about Del Toro's fitness for *any* office.

Perhaps the most interesting potential candidate for the council presidency is Ken Lipper, the deputy mayor for finance and economic development. Lipper is the first new face on the local political scene in years and the only avowed Koch ally planning to run this fall. Lipper was set to resign his position last week, but he is holding off to see if Bellamy decides to pursue her candidacy without waiting for an endorsement decision from the anti-Koch coalition.

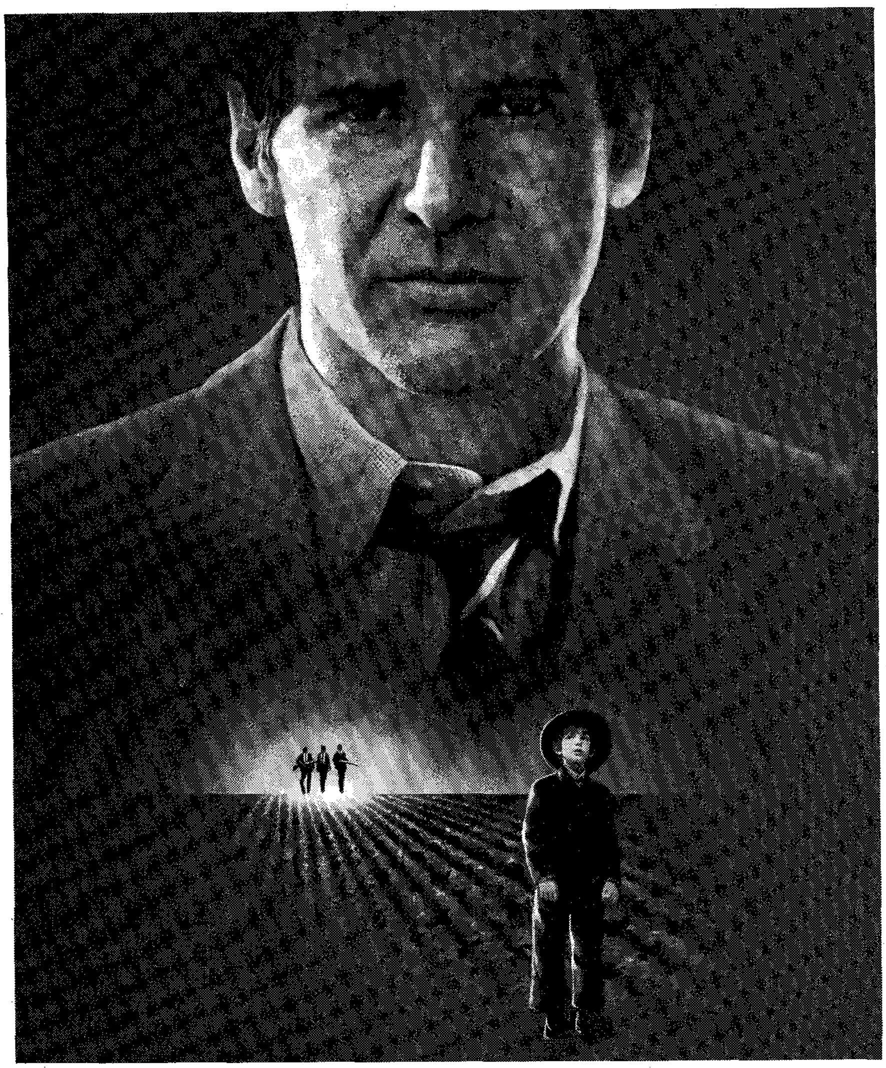
Lipper not only was harmed by the Stein camp's supposed *Times* gambit but was also the victim of an earlier disinformation ploy. A number of news organizations had quoted unnamed sources who said Lipper and the mayor were estranged. *That* nonsense was put to rest when Koch told reporters that he was estranged not from Lipper but from the media's sources. If I find them, said the mayor, "they'll be with the striped bass."

How all this will shake out is anyone's guess—and time is a-wasting. Charlie Rangel, the black congressman who has refused to run for mayor (it's only prudent to add "so far"), says the city "can depend on" the coalition's finally settling on a single alternative to oppose Koch. But others aren't sure. Badillo, say his friends, has been "salivating" for the mayoralty for years, and he might make the race even without the coalition's formal endorsement. If he can capture the support of *most* of the coalition's leaders, Badillo may well gamble that Bellamy, who has had some trouble raising money, might eventually pull out—assuming *she* goes without the coveted endorsement. I didn't say this would be easy to follow.

Meanwhile, the polls show Koch way in front of all his prospective rivals. ■

Harrison Ford is John Book.

A big city cop. A small country boy. They have nothing in common ...but a murder.



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THE DREAM BROKER

A Housing Scam

ONE WARM AFTERNOON LAST SUMMER, A handsome Hispanic woman came to the door of Migdalia Lamberty's dank, first-floor apartment in the South Bronx. The woman said that she was from the Housing Authority and had good news—she was prepared to offer Lamberty a place in a housing project in Parkchester. Lamberty, a petite, 31-year-old woman, was elated. For two years, she and her infant daughter had been stuck in the same bleak tenement. The heat and hot water never worked; rats ran a regular course around the bed—Lamberty had killed five of them within three days of moving in. She'd been on a waiting list for new public housing since 1982; her husband was long gone. She was surviving on $398 a month from the welfare department, and her hopes for a change were fading.

The woman at the door introduced herself to Lamberty as Carmen Torres. She was short, light-skinned, and in her late thirties, wearing an elegant white blouse and jeans. Lamberty noticed that she didn't take off her sunglasses. Shuffling some official-looking documents, Torres said she knew all about problems. Like Lamberty, she was from Puerto Rico, and she was trying to raise a daughter on her own, a "little devil," she said as she played with Lamberty's child.

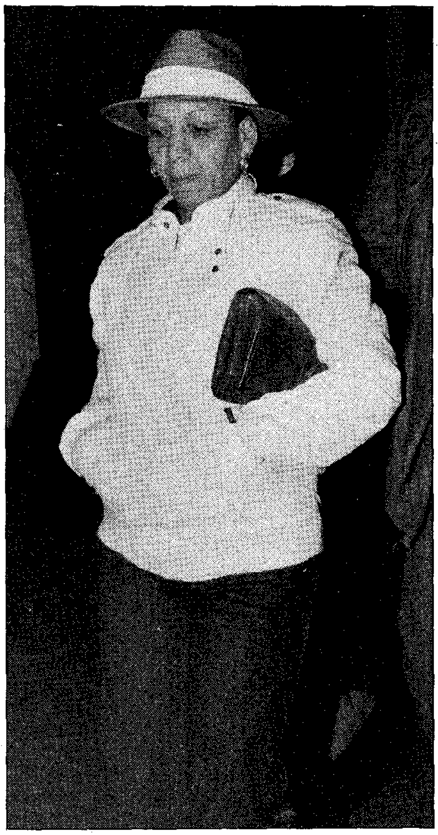
"She seemed very sincere," Lamberty says.

According to Lamberty, Torres told her about a bigger, cleaner apartment in Parkchester. All Lamberty had to do was turn over the previous letters sent by the city, her daughter's birth certificate, and $300 for a security deposit. Excited, Lamberty gave her the money, almost all of her savings. Torres said she'd be back to take her to the new apartment.

Five months later, Lamberty was still in her old apartment and Torres was being taken away by Housing Authority Police, carrying newspaper clippings about herself, one of which described her as a "low-rent vulture." Police say Torres is an accomplished con artist with a specialty in apartment scams, one of a number of small-time crooks cashing in on one of the worst housing crises in the city's history. With 175,000 families on waiting lists for public housing and at least 30,000 families illegally doubled up in project apartments, potential victims aren't hard to find. Housing Authority Police finally caught up with Torres in December, but according to authorities, more than 200 people had already fallen for her scam last year—losing from $200 to $800.

"She was very proud of her work," says Detective Robert Williams of the Housing Police. "She liked to think she was the best around."

Her con was simple, he says. Choosing a run-down tenement, she'd introduce herself to the superintendent as a Housing Authority employee. She carried official applications (easily available at city projects), a clipboard, and a fake I.D. card. She'd ask which tenants had applied for new housing, and often, the super or neighbors provided not only names but also enough background information for her to pretend she'd read the applicant's file.



Carmen Torres: *Woman in question.*

Most of her victims were Hispanic women without enough English to understand agency red tape. Playing the role of the bureaucrat, Torres often asked for extra documentation, including letters from the Housing Authority, which she could later use herself as proof of legitimacy.

The mythical available apartment was usually in a development that the victim had heard about, such as Schomburg Plaza in Harlem or Lindsay Park in Brooklyn. Last summer, Torres even had a 30-year-old Brooklyn woman drive her out to see an apartment at the Lindsay project. With $400 from her victim already in hand, Torres said she had to go to the management office for the keys. She never returned.

Williams talked to a stubborn 52-year-old woman in lower Manhattan who wouldn't pay until her daughter was called. The mother watched as Torres dialed the phone, asked for the daughter, and, after a suitable pause, conducted an imaginary conversation about paying $400 for a new apartment. She hung up with a "message" from the daughter: "Do whatever you have to do. Just get the money." The woman scrounged $400 from her neighbors and learned she'd been cheated only when her daughter came home.

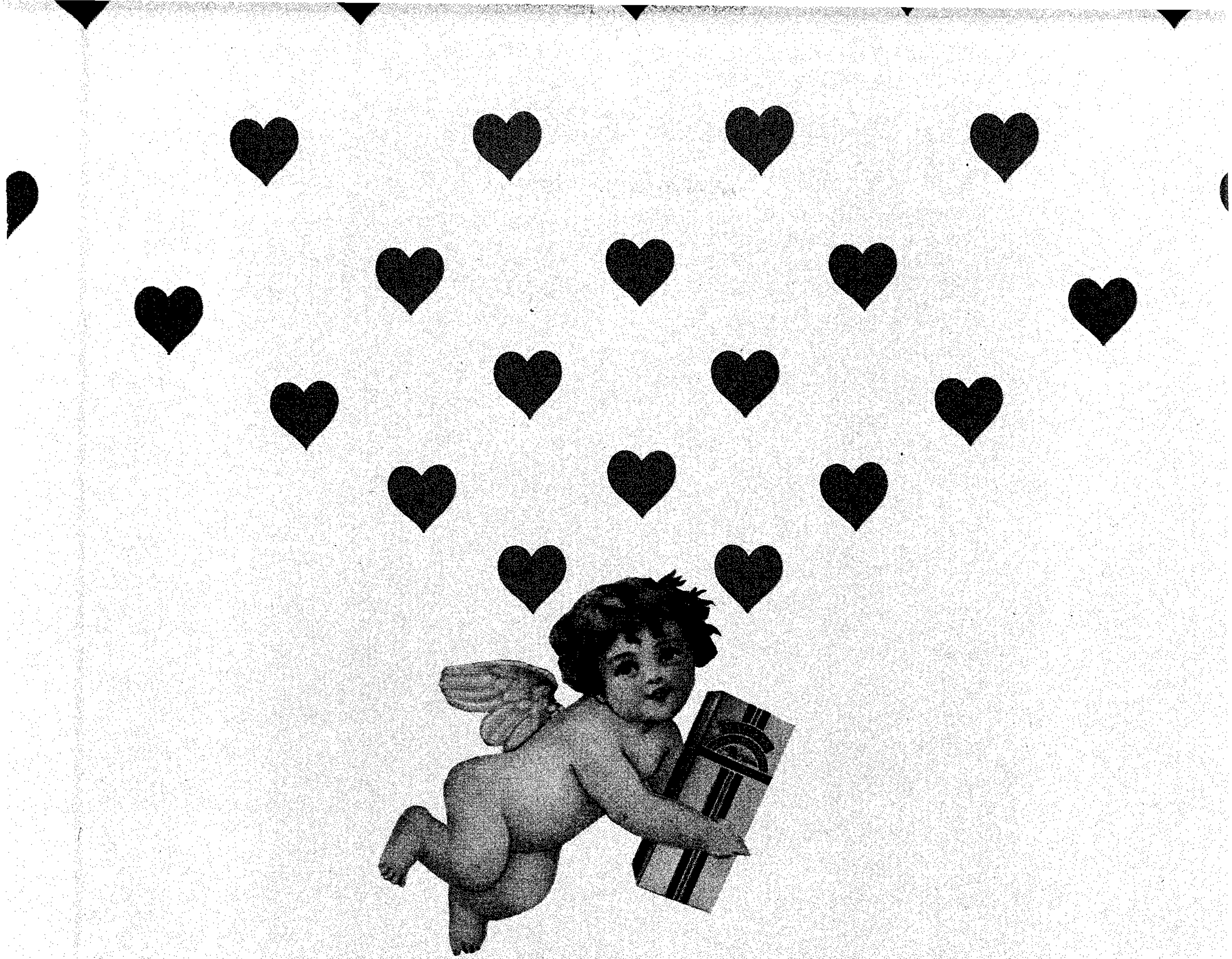
Torres usually told her victims something true about herself. She often gave her real name and brought along her four-year-old daughter. Sometimes she displayed the rose tattoo on the back of her shoulder and the scars from a hernia operation. "She thought telling the truth about certain things made the rest of what she said more convincing," says Williams.

But while Torres may have revealed—accurately—that she had been born in Ponce, Puerto Rico, in 1947 and had moved to New York as a young woman, she never told her victims that by the age of 22 she'd been convicted of prostitution and petty larceny. While in jail, she met an older woman inmate who apparently advised her on easier ways to make a living. Torres later told police that the older woman asked why she was bothering with street crime when she had the verbal skills to be a con artist. Once out of prison, Torres met with the woman and learned the trade.

Torres was convicted five times from 1973 to 1977 for small crimes, such as taking $100 from a Bronx man in exchange for a washing machine she never delivered. By 1981, however, Williams was getting calls from people who'd been stung by her apartment scam. When her picture ran in the *Daily News* late that year, she fled to Puerto Rico.

She returned to Ponce, her hometown, where events took a bizarre turn. For reasons that remain unclear, Torres—at the time using a different name—was enlisted by a local prosecutor to testify in a drug-murder trial. A few months later, the prosecutor himself was murdered while investigating police corruption in

Photograph: New York *Daily News.*



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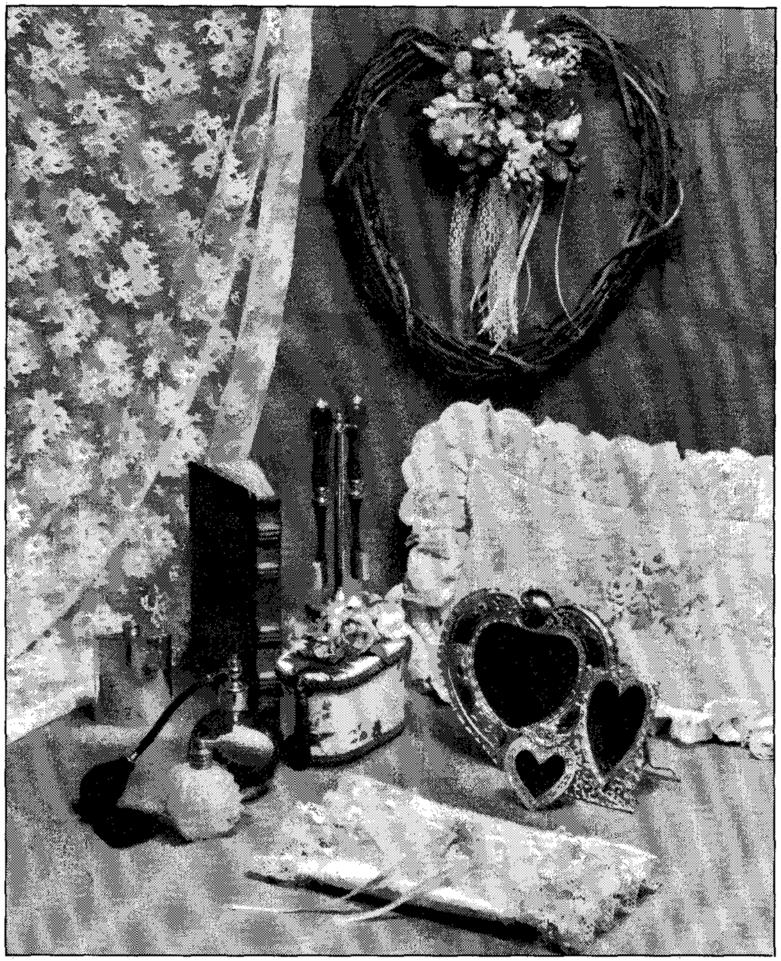

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the area. By that time, Torres had returned to New York.

Last spring, Williams began to hear about Torres again: Working in every borough except Staten Island, she seemed to hit two victims each day, for a total of about $500 in cash. In the meantime, she lived nomadically, moving frequently with her daughter from one cheap city hotel to another.

Toward the end of summer, Torres got careless. One August morning, she dropped in on a Bronx woman named Edna Santiago, who was trying to move with her four adolescent daughters to a larger apartment. Halfway through her pitch, Torres was interrupted by a knock on the door from Santiago's landlord.

Santiago recalls Torres telling him, "Get lost. She doesn't need you anymore. She's going to move."

Santiago became suspicious and scolded her for talking that way. She noticed that behind the pink-tinted sunglasses Torres's face was twitching. She couldn't understand why the woman who claimed to be from the Housing Authority had nervously asked for documents already on file at the agency. After Torres left, Santiago called the police.

On December 3, Torres's picture appeared in the paper once more. This time, she didn't leave town. A number of people recognized the face, including officers in Manhattan's Midtown South Precinct, where Torres was continuing her peculiar habit of acting as a police witness—this time to a hotel robbery—under an assumed name. Williams was tipped off that she would be at an East Harlem address on December 10.

That night, Torres was taken to the Housing Police's South Bronx precinct, where she was placed next to Carole Speight, a woman who'd also been arrested that day in another apartment scam. As they waited for arraignment, Torres said she had 50 cents and asked Speight to give her a dollar so they could buy two 50-cent sodas. When the drinks were brought in, Speight asked for her change. "What change?" Torres was heard to say. "We had to buy one for the cop, didn't we?"

"Who are you trying to con?" Speight demanded.

Neither of the women has had a trial date scheduled yet, but Torres's Legal Aid attorney, Kevin M. Doyle, says he is already concerned about the adverse publicity his client has received.

"Because the charges against my client are so egregious, it's easy to forget that they are just charges," Doyle says.

Meanwhile, most of her victims are still waiting for new apartments. But at least one of them has already decided on a new address.

"I'm moving to Puerto Rico for good soon," says Migdalia Lamberty. "I need to find somebody I can trust." ■

Media/Edwin Diamond

'TIME' AFTER SHARON

Soul-Searching

AFTER THE VERDICT, *Time* MAGAZINE and Ariel Sharon did just what the Mondale and Reagan forces did after their great debates—they went out and met the press, to claim victory in the big libel trial, to put the right "spin" on media and public interpretations of the verdict. From the federal courthouse steps to the Sunday talk shows, the top men—Sharon; Henry Anatole Grunwald, Time Inc.'s editor-in-chief; Ray Cave, *Time*'s managing editor; and their lawyers—all remembered the rules of the spin trade: Smile, express vindication, project optimism.

In fact, both sides' smiles were forced. Sharon went back to Israel without vindication over his role in the massacre in the Palestinian refugee camps, without a libel verdict, and without the $50 million in damages he had sought. *Time* dodged the libel bullet but was criticized by the jury for negligent journalism and suffered the indignity of having the verdict splashed on the cover of *Newsweek*. Worse, the magazine's cherished procedures and its image of omniscience have been exposed to public mockery. There is—in the words of a *Time* writer—"a lot of soul-searching going on."

It will be good therapy. "You can't believe the air of infallibility that accrues from being the market leader," says a former *Time* executive, referring to the magazine's long-standing lead over its competition. "It's that feeling of 'God, I can't believe how good we are.' " *Time*, after Sharon, will be a different place.

The look within the soul of the magazine will first focus on people. Some glib outsiders have been talking about staff "shake-ups" that could affect such high executives as Richard Duncan, *Time*'s chief of correspondents, or even Ray Cave, who has held the managing editorship for more than seven years now. "This place doesn't work that way," an executive at one of the magazines (not *Time*) says. "They don't panic, and they don't burn sacrificial offerings. What happened to anyone after the *TV/Cable Week* fiasco? Nothing."

Jerusalem-bureau correspondent David Halevy has been reassigned to Washington, but Grunwald says the shift was decided on months ago and has nothing to do with the trial's outcome. Halevy, 43, is an Israeli citizen and the reporter who contributed the original file dealing with the meeting between Sharon and the Gemayel family and with the subject of revenge by the Christian Phalangists against their Palestinian rivals. A number of *Time* people regarded Halevy as the weakest link in the case—"twice tainted," as one *Time* writer says. Halevy had been put on probation for his role in an earlier published *Time* error (about Menachem Begin's health). More important, he supports Shimon Peres, the Labor-party leader opposed to Sharon's Likud party, and thus could be considered politicized.

In the news-magazine business, this is the familiar "indigenous personnel" problem, and it goes back at least to the Vietnam War. In Saigon during the mid-1960s, for example, the journalists who knew their way around from the start were often French nationals. That forced American publications to accept a trade-off: In exchange for a knowledgeable correspondent with good insider sources, they risked the danger of planted stories, of carrying official water. Home-office editors are supposed to compensate for this. Osborn Elliott, editor of *Newsweek* during the Vietnam War and now dean of Columbia's Graduate School of Journalism, recalls his "unenviable role" back then, when "the Saigon files were at odds with the Washington files . . . and it fell to me to triangulate the different views."

The second bit of soul-searching at *Time* after Sharon involves the multilayered news-magazine system that produced the Sharon story. "TRB" in *The New Republic* mocked *Time*'s "elephantine procedure." Briefly, this is the way it works: Correspondent (a) files to the "news desk traffic desk" in New York (b), which makes multiple copies of the file and sends them to writer (c), researcher (d), and senior editor (e), among others. After writer (c) produces a story (x) that may consolidate several files from various correspondents (a1, a2, etc.), senior editor (e) edits it and passes it on to a higher editor (f). Meanwhile, back down the pyramid, researcher (d) has checked the story, and the edited version is transmitted to the correspondents (a1, a2, etc.)—the so-called playback. Assessing it all in *The American Lawyer*, Steven Brill took aim at what he called the arrogances and biases of a "system in which people write things based on reports from reporters they never talk to."

The system may be an easy target, but it is, after all, the basis for weekly news-magazine journalism. *Time*—and *Newsweek* and *U.S. News & World Report*, for that matter—has 45,000 to 60,000 words in each issue. Each word has to count, substantively, stylistically, or both. The audience—some 60 million consenting adults when the readership of the three newsweeklies is added up—pays for just that: compression, presentation, interpretation, analysis, all with some point of view. Readers also believe they are buying a better, more polished grade of

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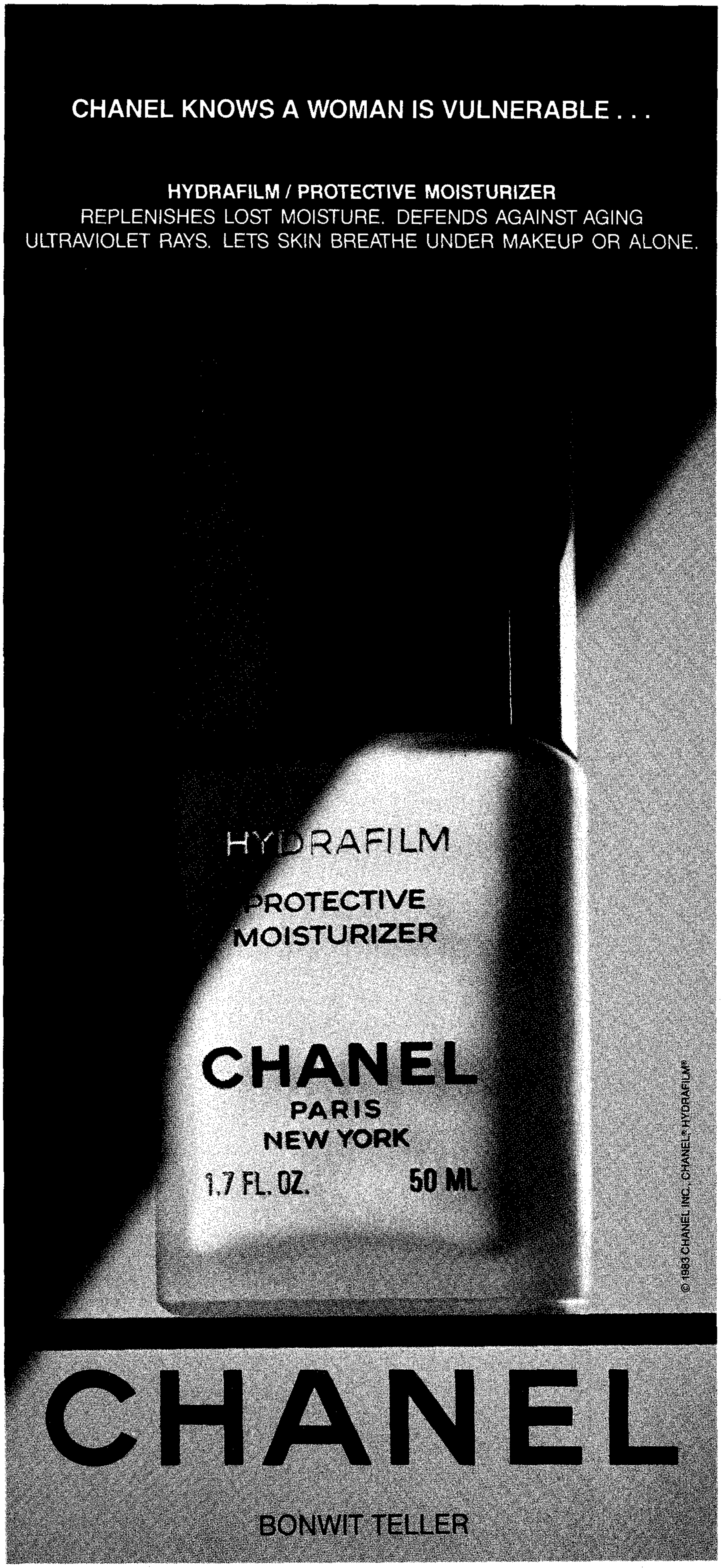
Survivor: Time *managing editor Ray Cave (center) after the verdict.*

Photograph by Robin Moyer/Gamma-Liaison.



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journalism, and most of the time they are right. As Grunwald says, hundreds of thousands of facts appear in *Time* every year with "a degree of accuracy as high if not higher than in any other news publication."

After the trial, Grunwald maintained *Time*'s only error was in mistaken attribution—saying that the key information was in the secret Appendix B of the report of the Israeli Kahan Commission that investigated the massacre. "It was a human error," Grunwald says. "I don't know how the system is to blame."

But the system is only as good as the people involved. *Time*'s researchers are supposed to dot every word in the checking copy of a story to show that the facts have been verified from at least one source besides the filing correspondent. But if, as with Halevy and Appendix B, the correspondent claims to have an exclusive from a confidential source, the checker is stonewalled. As one *Time* researcher says, "If I go to the senior editor and ask what our sources are, I'll be told to go back to the filing bureau, where the correspondent will say, 'It's okay.' "

Critics have pointed to this gap—Halevy asked to confirm Halevy—as if that were the real story. In fact, they miss the dirty little secret about the newsweekly model. Henry Luce's original news-magazine ideal was anathema to news. It preferred "olds." Let news—that is, the first rough accounts—appear in the papers (and now, on TV). Then the news magazines will put the quotidian materials into perspective, sifting, integrating to make a better, second draft. Certainly, over time, the news magazines have moved away from the original rewrite-sheet idea. With their special reports and takeouts, they regularly turn in first-rate synthesizing performances. But the routine still shies away from fresh news. That may have been at the root of the error in the report about Appendix B: "By definition, they avoid new news," says one *Time* editor, "so editors aren't that familiar with it when dealing with it."

There remains one other subject for soul-searching at *Time*, one that has to do not so much with systems as with attitudes. *Time*'s public persona has always been magisterial, priestly, assured. Grunwald and others at *Time* complain that the magazine has had an unsympathetic press since the trial; other journalists seemed to relish the chance to take *Time* down a peg or two.

That's understandable. Twenty-two years ago, when *Time* celebrated its fortieth anniversary, President John Kennedy needled the magazine about "an occasional hint of fallibility" he thought he detected in the maturing *Time*. Two years ago, when the magazine turned 60, Grunwald evoked the Kennedy quote and added, "Well, yes. But *Time* still knows what it knows. We are still in the business of making judgments."

Well, yes. *Time* has a policy on the Middle East, and therefore on Ariel Sharon. This, too, is part of the admission price for readers. *Time*'s foreign policy still honors the Lucean vision of the U.S. role in the world. Ours would be the American Century, and *Time* would serve that ideal. Grunwald is the interpreter of this vision, the bridge between Luce's Calvinist sense of public duty and the contemporary *Time*'s willingness to take on big issues. As a *Time* writer put it, "In our pompous way, we care." Indeed, *Time*'s point of view on the Middle East, Ray Cave said in a pre-trial deposition, is that "a strong Israel is in the best interests of the United States and the Western world."

Sharon was not in the West's best interest. He was—as a *Time* editor, exaggerating for effect, recalls the circumstances of the story—"the fat, fascist Jew who had gone too far, hurt Israel, and had to be dealt with." This was not constitutional malice. *Time*'s editors did not publish paragraph 22 believing it to be false; the jury believed them. (So do I.)

Still, *Time* knows what it knows. It makes judgments. It has responsibilities. The decision to give eight pages and a cover to the Kahan report was not a crowd-pleaser. Middle East-massacre covers don't sell like covers on ice cream, cats, or the Sears catalogue. Grunwald—the "Anatolah," to some of the staff—and the other keepers of the faith went ahead with their somber, serious coverage, to their credit. At the same time, says someone who was part of the process, "the story had the invisible signature of 'policy' on it." That's not malice or the system. That's the ghost in the *Time* machine.

Grunwald holds that the Kahan report was a news story and not a policy story. If anything, he says, the overall tone of the package was "pro-Israel." Perhaps. But either way, *Time*'s Lucean spirit probably can't be exorcised—and probably shouldn't be. There's a place for *Time*'s vision, as long as it's labeled as such.

Just as clearly, *Time* needs some retooling. As talents, like *Time* writers Roger Rosenblatt and Tom Callahan, put their individual stamps on their work, a bureau man explained, "who will tell them they can't talk to people in the field?" Beyond that, *Time* may be showing more hints of fallibility. The January 21 issue, in which *Time* admitted it had erred about the contents of Appendix B, contained—by coincidence or not—two other admissions of error.

Bismarck, among others, suggested that the citizenry would be better off if it didn't know how its laws or its sausages were made. Not so. The public has glimpsed how news magazines are made. *Time*, and the free world, will survive the sight, and benefit. ▬

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FAST TRACK

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Crème de la Crème

REGIONAL AMERICAN cooking may be the current culinary fetish, but it is Le Cirque's crème brûlée that is attracting serious attention from top European chefs.

Sirio holds his own

Six *maîtres de cuisine* have flown in from France in the recent past to learn the secrets of the dessert—a caramel-crusted custard made of eggs, heavy cream, vanilla, and sugar—from the restaurant's owner, Sirio Maccioni. All were so taken that they have added the custard to their menus. At Paul Bocuse's eponymous restaurant near Lyons, for instance, it appears as crème brûlée Sirio, and at Chez Pauline in Paris as crème brûlée de Sirio Maccioni.

In the past several weeks, Gerard and Eliane Boyer, who have a three-star place in Reims, and a two-man team from Rendez-Vous, which is Turin, Italy's version of "21," have been studying in the restaurant's kitchen.

"Umberto Agnelli [the Fiat Auto boss], who is one of my customers, told me, 'I want you to go to Le Cirque, and when you come back, make me their crème brûlée,'" said Giancarlo Ferrero, Rendez-Vous's owner.

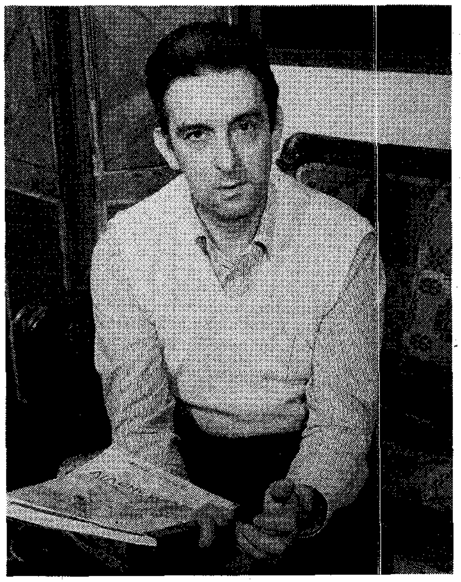
"I think this may be the first time in history," said Maccioni, "that such chefs come to learn in a kitchen in the United States." He has asked New York food consultant George Lang to research the origins of the dessert, and Lang is leaning toward the notion that it's British.

"My version was invented by accident," Maccioni said. "I had brought back a recipe for it from Barcelona, but my head pastry chef at the time thought it wasn't sophisticated enough for him to make, and he gave it to his assistant, who came up with this." S.C.

COMING UP

TOM AND VIV AND MIKE

"IT COULD JUST AS EASILY BE ABOUT BERT and Debbie," says Michael Hastings of his play, opening Wednesday at the Public, in which an ill-fated marriage ends with the confused, neglected wife committed to a mental hospital. This is why many English theatergoers were moved by *Tom and Viv*. On the other hand, Bert didn't write *The Waste Land*. This is why the play, at its London premiere last year, outraged the friends of T. S. Eliot (Stephen Spender, without seeing it, called it "implausible, unpleasant, and of absolutely no substance").



Hastings, who based his work on Vivienne's letters and diaries and on interviews with her brother and the hospital matron, says he didn't make Eliot as awful as he might have. "The anti-Semite's not on the stage," he says. Nor is the husband who, twice a month for 49 years, wrote to his American girlfriend (a woman who had a nervous breakdown when, after Vivienne's death, Eliot didn't marry her).

Vivienne suffered not only from physical and emotional troubles but from the disparate reactions to her and her genius husband. Eliot wore green face powder and sent severed ears through the post—what amusing practical jokes, everyone thought. Vivienne's high jinks and her intolerance for Bloomsbury badinage ("Do you keep bees for honey?" fluted Virginia Woolf. "No, but I keep wasps under the bed," said Vivienne) were greeted with fear and disgust. "He was forgiven almost every eccentricity," says Hastings. "She was forgiven nothing." Though Eliot's most productive years were spent with Vivienne, his literary friends urged him to leave her. "She thinks I take away Tom's muse," Vivienne says of one of them in the play. "Poor woman. I *am* his muse."

Hastings, 46, is the child of a Welsh mother and Jewish father ("I'm 49 percent") and the author of novels, poems, biographies, and many plays with interesting titles (*Gloo Joo, Full Frontal, Carnival War a Go Hot*). He lives in the heavily West Indian neighborhood of Brixton ("next door to an abortion clinic and 200 yards from the prison"), once the home of music-hall stars such as Marie Lloyd, Eliot's great passion. Hastings is not so keen on the recent Eliot musical effort: "I think that *Cats* is very well done terrible rubbish." His own wife, who has just had her first play produced in London, rewrote one scene in *Tom and Viv* and made him change his proposed title: "I never heard of anything so outdated and reactionary," she said. "You cannot *possibly* call it *Tom's Wife!*" RHODA KOENIG

Photographs: left, Don Hamerman; right, Martha Swope. Illustration by Guy Billout.

PERSONALS

PRINCE OF THE CITY

WHEN NEARLY 500 WOMEN replied to Lynn Kesselman's personal ads in *New York,* the 45-year-old real-estate investor was not surprised. "I'll just be very to the point," he said. "I'm generally considered one of the more attractive single men."

In order to cope with the deluge, he invited 50 of the most appealing respondents—all of whom fit the description of a "loving lady entrepreneur" who wanted to "share the good life"—to what he called the Princes and Princesses Ball. That way, he could winnow them to perhaps five in a single evening. "I'm very intuitive," he told me.

Twenty of his pen pals, mostly divorced women in their forties, showed up at the subdued affair, which took place a few weeks ago in a suite at the Anti-Defamation League building, at 823 United Nations Plaza. Lynn estimated their average annual income at $100,000. To help keep them company, he'd invited 22 other eligible bachelors. The princesses lined up at the open bar, piled their plastic plates with Food Emporium pasta salads, and went on the offensive.

"I want my money back," growled one, a commercial artist, complaining that there weren't enough men. Lynn refunded her $35 door fee. "She didn't have the emotional resilience to handle parties. I'll date her," he said.

Lynn wandered over to Linda, a software executive with a sweet face who was staring bleakly at her Mary Janes. "This reminds me of a high-school dance," Lynn said, rubbing his hands together nervously. Then he brightened up, glimpsing Marylou (as we'll call her), a Park Avenue type. "My," he said, "don't *you* look beautiful tonight."

Lynn Kesselman and princess

"I'm going to go bowling," said Linda. Gabrielle (as we'll call her), a vice-president for institutional sales at a Wall Street firm, also was collecting her coat. "Finding a man at my income level, my energy level, my intellectual level, my cultural level is a pain," she announced. Marsha, a Time Inc. personnel manager, threw back her head and laughed as Lynn steered Marylou into the lobby for a tête-à-tête. "Lynn's entrepreneurship shows," she said.

Leon Fleischer shook my hand and said he was 57 and owned an international marketing firm. "He's the best man I've met here," said Marsha. "I'd be in love with him if he were ten years younger." Later, she kicked off her shoes and curled up on a banquette next to Barry. "Isn't he the cutest young boy?" she said. I asked Barry his age. "Twenty-five," he replied. Marsha sighed. "He told me he was 27."

"I'll call you," Lynn was promising Sandra, who is in surgical supplies and has chiseled features. He kissed her gently on the lips.

Everyone left alone. Two days later, Lynn phoned to read me his shortlist. The commercial artist was on it, of course, but not Sandra. "She did something that did not turn me on," he said, sounding wounded. "I think she decided to date that young fella." He said he would be contacting Marsha—"a very warm, friendly, giving person. She volunteered to help me with the food."

And Ellen (as we'll call her), a brunette publishing consultant. "She had a very good social posture," he said. "I went to a lot of trouble to throw a party to meet these women." Though he lost $700 on his party, I wondered if his eventual choice of mate would get her $35 back? No way, he said. "I'm not that chauvinistic."

Sharon Churcher

PRICES

HERE ARE THE AVERAGE daily room rates at some hospitals around town:

☐ The New York Hospital (525 East 68th Street), $367 for a semi-private room, $617 for a private room.

☐ St. Luke's–Roosevelt Hospital (114th Street and Amsterdam Avenue), $400 for a semi-private room, $500 for a private room, $600 for a deluxe private room.

☐ Lenox Hill Hospital (100 East 77th Street), $351 for a semi-private room, $457 for a private room.

☐ The Mount Sinai Hospital (100th Street and Fifth Avenue), $370 for a semi-private room, $500 for a private room.

☐ New York University hospital (560 First Avenue), $319 for a semi-private room, $409 for a private room.

TRUE TALES

Russian Around Town

THE CAB RIDE WAS FROM 36TH and Lexington to Fifth Avenue and 10th Street. Stopping for a light, I noticed the driver's name: Stalin Jones. I had to ask.

"Are you named for Joseph Stalin?"

"Yes," he said, chuckling. "I was born during the war, and he was on our side, our friend. We didn't know about the people he killed."

"Do people ask about the name?"

"All the time. Used to bother me when I was younger, but I'm over that."

"Is the name a problem?"

"During the Iran hostage crisis. People were hassling me then."

"Have you ever thought of changing your name?"

"Yeah, but I'm not going to. It's a hassle."

As I was getting out of the cab, I asked, "Do your friends call you Stalin?"

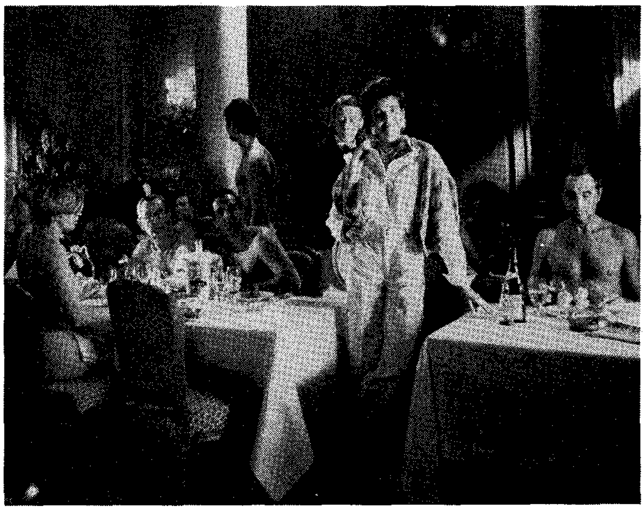
"No, I have a nickname," he said and drove off, leaving me with a question for our next ride.

Vic Ziegel

Photograph by Sonia Moskowitz.

ANNALS OF ADVERTISING

Fleshed Out



IT MIGHT NOT STOP READERS dead in the pages of *Elle* or *Paris Match.* But in the February *Mademoiselle*? *Harper's Bazaar*? *Incroyable!* The item in question is an ad commissioned by Jag, the clothing manufacturer, that carries the legend "Nothing But." Nothing is what most of the relatively unattractive people in the ad are wearing. The exception, of course, is a woman, stage center, who is wearing Jag sportswear.

Nudity in advertising is far more accepted in France than in America, and that's where the idea, a possible first in American magazine advertising, came from. ADN, a French agency, photographed the odd lot in December at the Plaza-Athénée hotel in Paris—using comedians instead of models, "to avoid anything erotic and to ensure humor," says David Guez, president of Jag Beverly Hills, Inc.

You and I might be a little put off, but Guez says the reaction "from both the trade and man on the street" has been "fantastic." And, with a straight face, he swears the ad was not intended to shock anyone.

"Reaction will depend on a person's age and sense of humor," he says. "We wanted to run something that would be different and stand out and get noticed. Isn't that the purpose of advertising?"

BERNICE KANNER

PARIS POSTCARD

'LE MONDE''S WOBBLY ORBIT

FOR NEARLY FOUR DECADES, anyone hoping to pass for an intellectual in France wouldn't be caught dead without *Le Monde* tucked under an arm. Ever since its first press run, in 1944, the afternoon paper, which runs no photographs, no giant headlines, and just a few ads, had been a money-making national institution.

But in the past three years, *Le Monde* has had about it an air of desperation. Deficits from 1982 through 1984 totaled 82 million francs (over $8 million), because of overstaffing, high production costs, and a circulation drop from 500,000 to 360,000. Worse yet, because of strikes by workers refusing proposed salary cuts, *Le Monde* has failed to appear three times in recent months.

Other French newspapers smell blood. The new *La Tribune de l'Economie* is now competing for evening readers with *Le Monde,* which lost four of its top economic writers to the financial daily.

And *Libération,* a leftist daily with a circulation of 110,000, is the paper the *au courant* French are tucking under their arms.

All this bad news has caused a shake-up at *Le Monde,* which is an independent corporation owned entirely by founders and staff. In late 1984, director André Laurens resigned after two and a half years on the job. His replacement, André Fontaine, was formerly the paper's editor-in-chief. He may preside over a restructuring plan that includes a 10 percent salary cut, the sale of the newspaper's Paris headquarters, and a version for the provinces that would appear as—*sacrilège*—a tabloid, complete with photographs.

CHRISTINA DE LIAGRE

ON THE DOLLAR

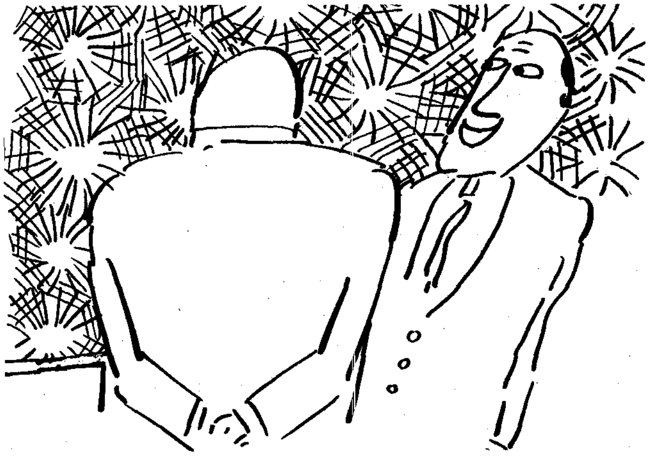
A Real VAT Chance

WHAT DO YOU HAVE TO SHOW for your European shopping spree? Probably a new raincoat, a new pair of shoes—and a clutch of value-added-tax refund checks issued in foreign currencies.

Walk into your own bank and you may be charged as much as $15 to deposit a check in sterling or French francs. Which is why the British Tourist Authority has been telling returning travelers about Ruesch International, a foreign-exchange service (800-424-2923 or 202-887-0990). Endorse each check to Ruesch International, 1140 19th Street N.W., Washington, D.C. 20036. Be sure to send your name and address. Ruesch will exchange the pounds at the buying rate for the day and will send you a dollar check for the equivalent amount minus $2 for each VAT check you send them.

On VAT checks worth up to about $40, it's cheaper to go to Chequepoint USA (551 Madison Avenue, 980-6443), where checks will be redeemed in cash. Chequepoint's charge is 5 percent of the check's dollar value. N.McK.

PEN & PENCIL

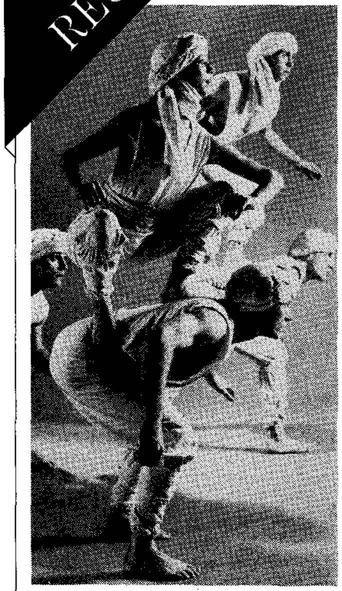


"Of course, 'Star Wars' is a beautiful concept, General—just as long as we don't get bogged down in it."

ANTHONY HADEN-GUEST

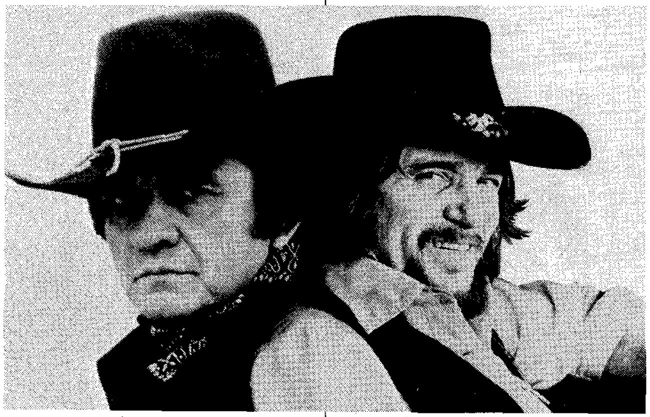
RUTH RECOMMENDS

BY RUTH GILBERT



PILOBOLUS DANCE THEATRE

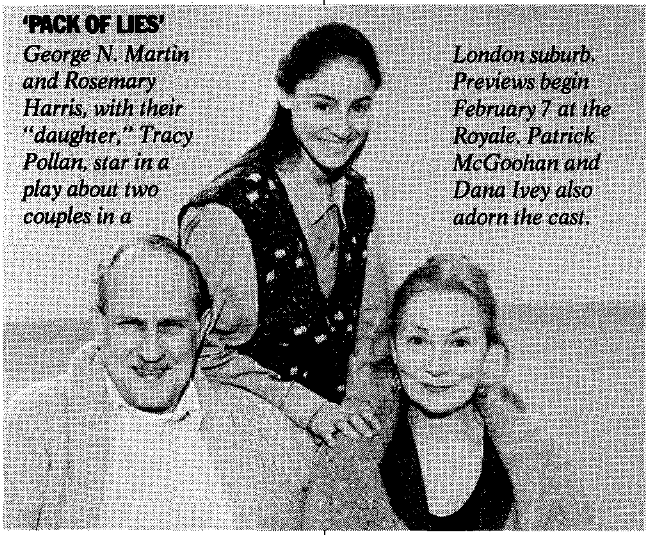
The popular masters of dance, theater, and acrobatic magic are at the Joyce Theatre all the way through March 3 with their enchanting convolutions. Above is a scene from Mirage.



JOHNNY CASH AND WAYLON JENNINGS

Two country-music legends team up at Radio City Music Hall February 8, 9, and 10 to celebrate their new video, Album Fire. *June Carter Cash and Jessi Colter join them.*

A newly discovered Brahms mass is presented at St. Thomas Church February 9 by the 140-voice Collegiate Chorale. You'll also hear Haydn's Te Deum.

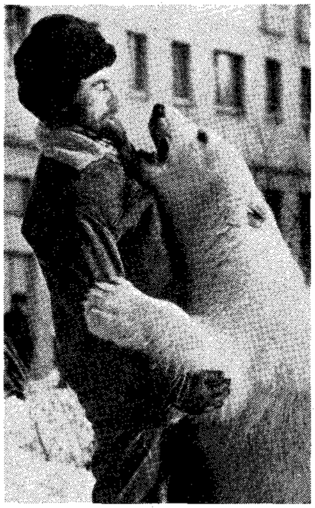


'PACK OF LIES'

George N. Martin and Rosemary Harris, with their "daughter," Tracy Pollan, star in a play about two couples in a London suburb. Previews begin February 7 at the Royale. Patrick McGoohan and Dana Ivey also adorn the cast.

WOODY HERMAN

Woody, who recently celebrated his forty-eighth consecutive year as a bandleader, performs on clarinet with the Woodchoppers at the King Cole Room of the St. Regis-Sheraton through April 13.

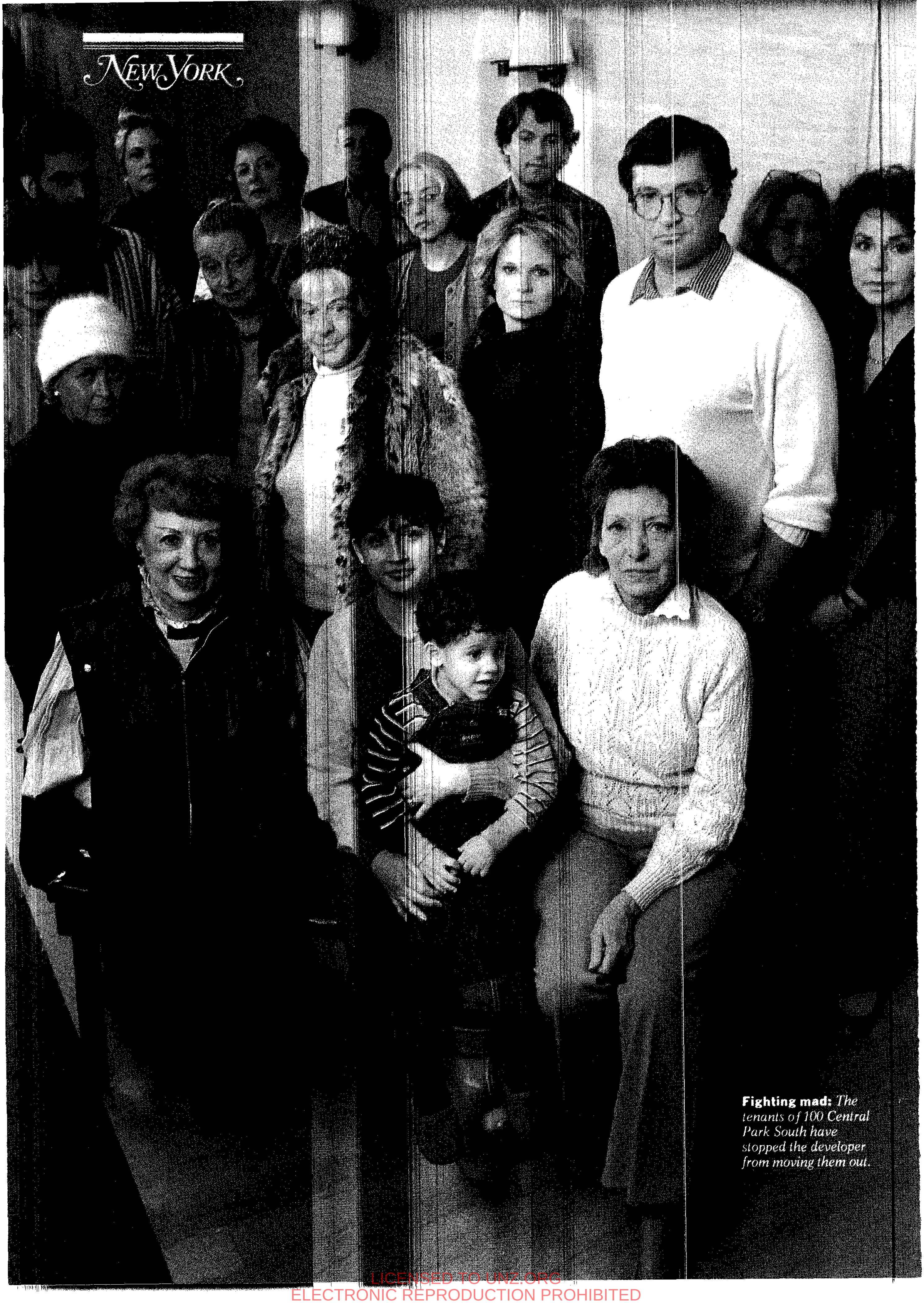


'NOVA'

Soviet filmmaker-naturalist Yuri Ledin and "friend" are seen In the Land of the Polar Bears *on Channel 13 at 8 p.m. February 5. The film was shot on Wrangel Island, a Soviet possession off the coast of Alaska and a haven for wildlife.*

Photograph, center: Carol Rosegg/Martha Swope Associates.

NEW YORK



Fighting mad: *The tenants of 100 Central Park South have stopped the developer from moving them out.*

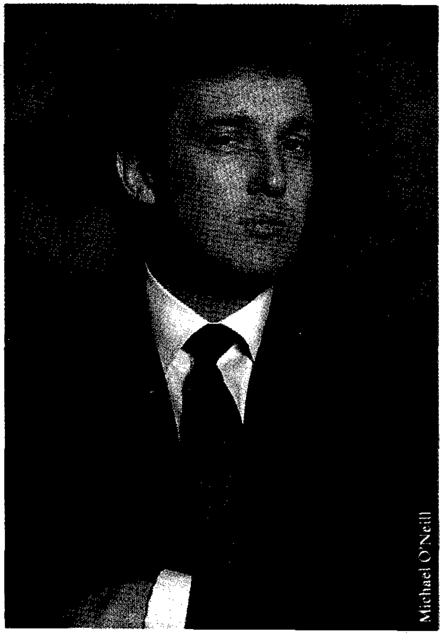
A DIFFERENT KIND OF DONALD TRUMP STORY

THE COLD WAR ON CENTRAL PARK SOUTH • BY TONY SCHWARTZ

ON A RECENT SATURDAY afternoon, Donald Trump sat behind his enormous desk on the twenty-sixth floor of Trump Tower, flanked by four associates, including two lawyers, and told a different sort of Donald Trump story. The man who has built his reputation by cutting terrific deals for prime real estate and then overcoming huge obstacles to build soaring structures was trying to explain how a bunch of rent-controlled and rent-stabilized tenants in an old building he owns at 100 Central Park South—one he would dearly love to empty and redevelop in his own image—have managed to do what city agencies, courts, colleagues, competitors, preservationists, politicians, architecture critics, and the National Football League have never been able to do: successfully stand in the way of something Donald Trump wants.

Trump wasn't really bothered that the tenants of 100 Central Park South had already delayed his project for three and a half years. After all, he explained, "the paradox is that by their holding me up, the property today is worth many times more than when I bought it." Nor was he bitter that they continued to oppose his every attempt to move forward. "What I've learned," he said, "is that the better the location and the lower the rent, the harder people fight. If I were a tenant, I'd probably be a leader too."

What did upset Donald Trump was that the tenants had got the idea across that he was a heartless guy who'd systematically sought to push a bunch of poor and defenseless people out of their apartments and into the streets. Earlier that week, the state had notified Trump of a multi-count complaint brought by tenants against him and his agents. It charged Trump's team with harassing and intimidating the residents of 100 Central Park South by using tactics that ranged from court eviction proceedings to lapses in building security to a refusal to make repairs. If the tenants win their case, and harassment is found, the state will throw out Trump's eviction and demolition applications. But in Trump's view, he is the real victim of harassment. A bunch of wealthy, sophisticated tenants, he argued, concerned only with holding onto park-view apartments for which they pay minuscule rents, had blown up a series of trivial complaints into a phony case of harassment.


Michael O'Neill

"Do you really think all these tenants would have stayed in the building if I did all they say I did?" asked Trump. "Let me tell you something about the rich. They have a very low threshold for pain. The fact is, if I'd ever really wanted to go hog-wild on this, if I wanted to turn off the heat and hot water and say my boiler had a big crack in it, which is what a lot of landlords do, then I would have lost 50 or 60 or 70 percent of the tenants in a month. I wouldn't have done it on a moral basis, but if I didn't have a reputation to protect, and if I didn't have a bankroll where the fact that I'm losing a substantial amount of money on the building doesn't affect my net worth, if I were a regular guy, I couldn't go through this. I'd be forced to be either a desperate guy or a bad guy."

Instead, Donald Trump is a frustrated guy. This is the tale of how he got that way: a case study in how *not* to vacate a building, the story of a gang that couldn't shoot straight, a fugue of failure, a farce of fumbling and bumbling.

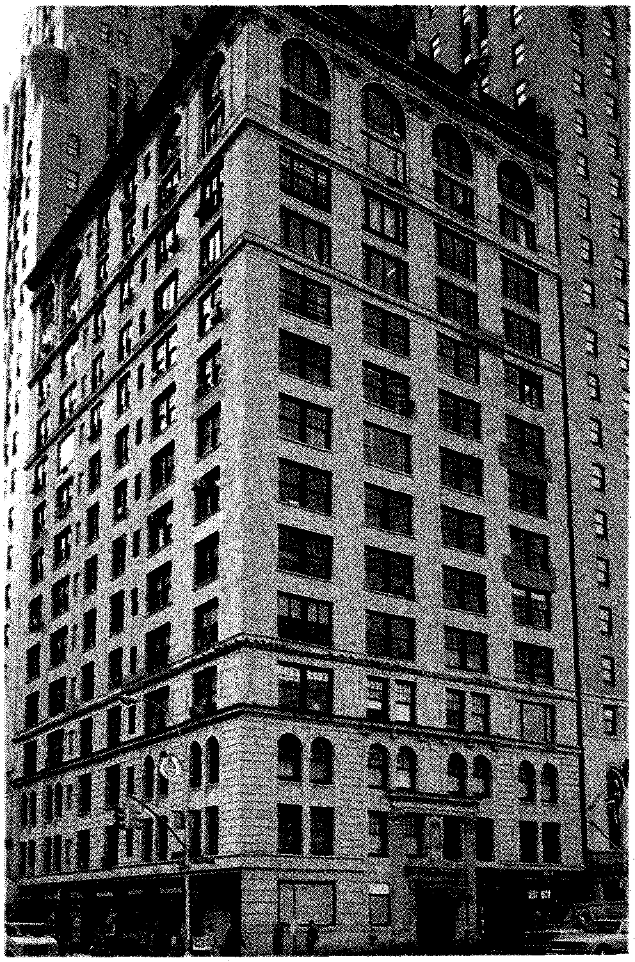
AT THE TIME—MARCH 1981—it looked like just another terrific deal. For a mere $13-million, practically the cost of a couple of apartments at Trump Tower today, Donald Trump bought the Barbizon Plaza Hotel and the adjoining building, 100

Photographed by Donal Holway.

THE CHALLENGE: *History will not stand in Trump's way. "Because the process is so horrendous, no one has ever been successful vacating a building in a super location like this," he says. "I'll be the first."*

Central Park South, from the Bank of Lambert. Most of the money was for the Barbizon. As for 100 Central Park South, said Trump, "they practically gave it to me, because it was losing so much money under rent control." To Trump, that didn't matter. What did was the site on which 100 Central Park South stood. From the start, Trump made clear his intention to gut the two buildings and create in their place a combined tower fronting 200 feet along Central Park South and extending three quarters of the way down to 58th Street on the Avenue of the Americas. "It is," he says, "one of the finest pieces of real estate in New York."

Trump argued that the city would benefit from this consolidation as well. "A new building would pay hundreds of millions of additional dollars in taxes, which the city could use for better police protection and better schools and better subways." Trump may be right, but increasing the city's tax base has not always been his highest priority. Last July, he won his four-year fight to receive a tax abatement on his Trump Tower that will ultimately save him—and cost the city—as much as $50 million in taxes.


Battleground: *Trump would combine the building with its neighbor.*

In any case, before Trump could build something new, he had to empty the old. That is easy at the Barbizon Plaza—just stop renting rooms. At 100 Central Park South, however, the tenants enjoy considerable protection under the law. Many developers have been able to get rid of the tenants in small tenement buildings. No one in memory has been able to vacate a large luxury building in a prime neighborhood. But even that appealed to Trump. "Because the process is so horrendous, no one has ever been successful vacating a building in a super location like this," he says. "I'll be the first."

Nearly all of the fifteen-story building's 80 apartments were occupied when Trump bought it. Today, twenty apartments are vacant. Of the 60 occupied apartments, slightly less than half are rent-controlled; the rest are rent-stabilized. Among the tenants, according to people familiar with them, about one quarter earn $75,000 a year and up; about one quarter are on fixed incomes below $15,000 a year. The rest fall in between. The best apartments, by and large occupied by the wealthier tenants, were created by combining two or more original flats. Fashion designer Arnold Scaasi, for example, has a duplex facing the park, composed of two three-room apartments. His rent is $985 a month. Catalina and Alvin Meyer, who met in the building twenty years ago, now have five rent-controlled or -stabilized apartments—four that have been combined into a five-bedroom spread on the thirteenth floor with a total rent of $1,953 a month, and a fifth on the tenth floor, at $245 a month. Angelo De Sapio, an architect, has a nine-room spread, composed of all three apartments on the seventh floor that face Central Park. His rent is approximately $1,600.

But only about eight units have been combined, and among the rest, two dozen are one- or two-room apartments that face the court and include tiny, windowless kitchens. For those apartments, rents range from $233 to $406 a month.

The real bargains are the three-room apartments facing the park, whose rents range from $436 to a high of $700. John C. Moore III, leader of the tenants' association, lives in one. Moore is the chairman of a small record company. His grandfather was a major Tiffany & Company stockholder before selling his shares to Walter Hoving in 1955. (It was by purchasing the air rights to Tiffany's in 1978 that Donald Trump was able to build Trump Tower.) But the front apartments at 100 Central Park South also include tenants like Carla Binder, a widow who has lived in the building for nearly 50 years, and Elsa Bodenheim, who is 99 years old and no longer able to leave her apartment.

TRUMP'S SIMPLEST OPTION AT 100 Central Park South was to buy out the tenants, or at least to go after the 30 or so who were under rent control. The point would simply have been to avoid the eviction process. For while the law makes it relatively easy for a developer to evict rent-stabilized tenants—and even then, only through a lengthy application process—it is far harder to evict those under rent control. Many of the rent-controlled tenants at 100 Central Park South live in the back of the building, on modest or fixed incomes. A large cash offer to vacate might have proved irresistible to many of them—particularly if it had been made before the tenants' association was formed and lawyers were hired. "For $50,000 apiece, I think most of them would have been clicking their heels on their way out," says Moore.

Suppose that Trump had offered twice as much—$100,000—and that a half-dozen of the tenants turned him down. At that point, he would have spent about $2.5 million. If the half-dozen holdouts ultimately settled for $500,000 each, his total cost would still be less than $6 million—arguably a small sum to develop what Trump calls "one of the finest pieces of real estate in New York."

Instead, Trump hired a company

called Citadel Management to run the building. Citadel's president is Stephen Shapiro. He inherited the job from his father, who still runs Urban Relocation, a company that handles tenant resettlement in some of the buildings Citadel manages. In the mid-seventies, both Citadel and Urban Relocation had a reputation for using tough tactics to empty buildings. In 1972, then-attorney general Louis Lefkowitz sued both companies, charging that they conducted a "conscious campaign" to frighten and intimidate tenants into vacating 28 separate buildings slated for demolition. Seven months later, the elder Shapiro signed a consent decree admitting no wrongdoing but promising to refrain from the actions cited by Lefkowitz and agreeing to pay some of the costs of Lefkowitz's investigation.

Stephen Shapiro denies that the company ever harassed tenants, and says that today Citadel provides regular management services to landlords in a number of luxury buildings and in ones Urban Relocation is trying to vacate. Urban, says Shapiro, specializes in emptying buildings for prominent developers and corporate landlords—not by breaking the law but by understanding its uses and limits.

Perhaps, but tenants in at least three Citadel-managed buildings filed complaints with the Manhattan borough president's office last year, charging the company with such tactics as deliberately reducing services and refusing to accept rent checks. On the other hand, the only official harassment complaint lodged with the state against Citadel last year was the one filed by the tenants of 100 Central Park South.

What Trump got from Citadel was the worst of both worlds. After three and a half years, Citadel has failed almost totally in its effort to vacate 100 Central Park South. At the same time, Citadel's attempts to relocate tenants and its style of managing the building induced the tenants to bring the harassment charges the state is now considering.

This outrages Shapiro. "You want to talk about harassment, talk to me about the guys who bust chops—don't talk to me about harassment at 100 Central Park South."

Trump agrees. "You would expect allegations against Citadel by the nature of their business," he says. "But Steve Shapiro has to be a good guy, because if he weren't, he'd have vacated the building a long time ago." It's an amusing theory, but a flawed one. What Trump leaves out is the issue of competence. One thing about Citadel is certain: It did not fail to clear the building for lack of trying.

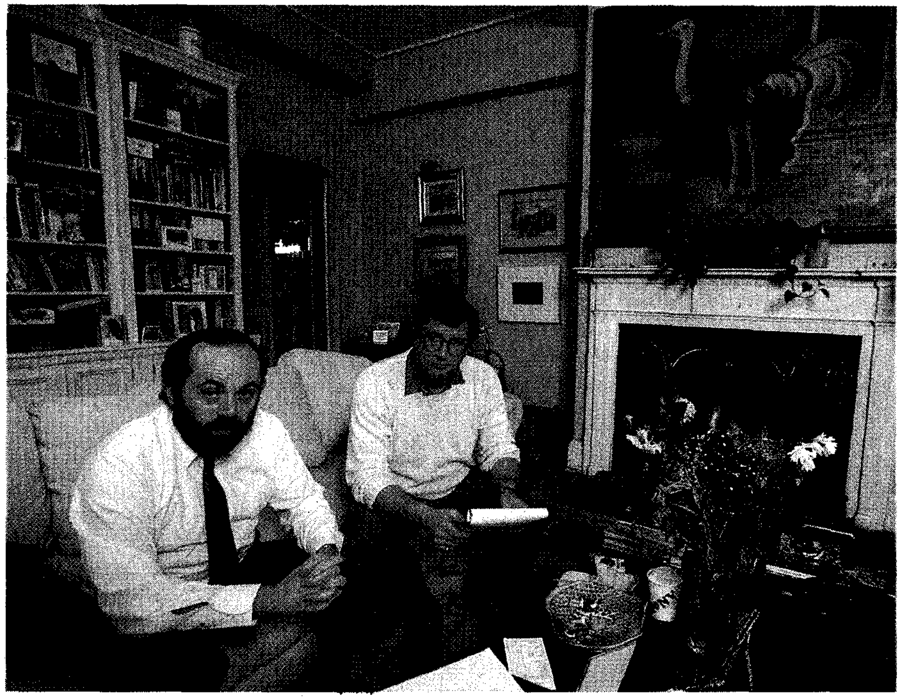
If someone wants to relocate tenants legally, and chooses not to buy them out, the best solution is to offer them desirable alternatives. "It was pretty much impossible to show the tenants comparable space, particularly in the same neighborhood," says Diane Krouse, who until August 1983, while on the Urban payroll, worked for Citadel as one of the two agents assigned to 100 Central Park South. "Also, in a building like that, with a sophisticated tenancy, they've heard the stories about big money settlements, and that's what they're looking for."

Another option is to convince tenants that they are never going to get big money, that they're going to have to move anyway, and that something less desirable is certainly better than nothing. This approach borders on coercion and intimidation, and it isn't necessarily effective. "My phone never stopped ringing," says Rose Katz, a retired beauty consultant who lives on Social Security. "[Krouse] would ask me to come see her, and she'd say that the building was coming down, and I might as well get what I could. I'd tell her, 'Show me something comparable or else I'm not interested.' She'd say, 'I'll see what I can do.' "

Only a few tenants took Krouse up on her offer to show apartments. Many simply refused to take her calls. "I had to continue trying," says Krouse, "but the job was close to hopeless."

THE SECOND PART OF DIANE Krouse's job was to manage the day-to-day affairs of the building she was trying to vacate—a tricky situation when you consider it. What quality of service, after all, do you give to tenants you're trying to get rid of? "Ideally, any management company tries to save money," says Krouse, "and in a situation like this, there's a very concerted effort at that. But I tried to run the building on the up-and-up. I didn't want to do anything that could be attacked. We didn't cut corners when it came to the heating system, for example. On the other hand, we're not going to go around painting the hallways. Citadel has been around long enough to know exactly what they can and cannot do legally."

It is possible to downgrade the services in a building without breaking the law and even to deny that services have been cut at all. Citadel did just that. Building inspectors turned up few violations. No absolute rule, after all, says that a doorman must continue to help carrying packages, or that lampshades in a hallway can't be removed and bulbs left naked, or that the lobby must have a bench or a fan or a telephone, or even that the building must be kept as clean as it had been. "You don't want tenants to be uncomfortable," explains Krouse, "but you don't want them to be too comfortable either."



The A team: *Lawyer Rozenholc and tenant leader Moore have made all the right moves.*

Still, a credible strategy must be consistent. Take the tin. Early on, the tenants charged that tin had been put over the windows of vacant apartments facing Central Park South merely to give the building a run-down, abandoned appearance. Citadel and Trump argue that tinning windows is precisely what the city does in its own vacant apartments, and that in any case it was simply part of an effort to improve security. Yet in the two years after the company took over the building, nearly a half-dozen robberies were reported, according to the tenants' association.

PLAYING THE GAME: *You can argue, as Trump's lawyers do, that the tenants are "weaving a web of trivia." But give the opposition enough trivia to weave and you better be prepared to face the fabric.*

Old hand: *Carla Binder, a widow, has lived in the building for 50 years.*

The real risk in making life less comfortable—but not intolerable—for tenants is that instead of departing in despair they'll organize and fight back.

'MAYBE IT WAS BECAUSE I had the best drinks," says John Moore. Whatever the reason, the tenants began meeting in Moore's apartment soon after Citadel took over. One of their first decisions was to create a fund to use in their fight. The second was to hire a lawyer. They interviewed 26 firms and settled on David Rozenholc, a partner in the firm Fischbein Olivier Rozenholc & Badillo. An intense, excitable man, the 39-year-old Rozenholc is one of the city's most aggressive tenant lawyers. Earlier in his career, he worked for Legal Services, representing indigent tenants in housing court in the Bronx. In the eight years since he helped found his firm, he's represented tenants resisting everything from relocation to landlord-sponsored co-op conversion plans. The difference is that he now makes as much as the lawyers he opposes.

Last month, for example, Rozenholc won a settlement on behalf of the last four tenants who wouldn't leave a row of tenements on 60th Street and Lexington Avenue that were scheduled for demolition. He's barred from revealing the amount of the settlement, but one real-estate source puts it at several million dollars. Rozenholc is not unduly modest about his skills. "Let me just say," he says, "that I get great deals for tenants."

The game, after all, can be played by both sides. You can argue, as Trump's lawyers do, that the tenants are "weaving a web of trivia." But give the opposition enough trivia to weave and you better be prepared to face the fabric.

On the day after Christmas in 1981, Trump's lawyers filed dispossession proceedings against a tenant named Anderson Clipper, alleging that his August rent had not been paid. A landlord can challenge a tenant in court on grounds ranging from nonpayment of rent to not using the apartment as a primary residence to technically violating some aspect of the lease. Mostly, landlords go to court only as a last resort. For Citadel, however, dispossession actions were a way to vacate apartments legally. "Basically, we wanted to challenge as many tenants as we could," says Krouse.

The catch with Clipper is that the landlord didn't have a chance of winning the case. Clipper had already paid his August rent, and he had a canceled check to prove it, a copy of which he sent to Citadel with his next month's rent. At the very least, Trump's agents were guilty of incompetence. At worst, they were knowingly bringing a spurious suit that would cost Clipper time and money to defend.

But the suit had an unintended effect. It gave David Rozenholc a wonderful opportunity to demonstrate in a courtroom the landlord's bad faith.

If Citadel sought to use the law as a weapon, Rozenholc could do the same. When Clipper finally did produce a copy of the canceled check, Trump's lawyers offered to withdraw the action. Rozenholc declined. To show that the suit reflected a pattern of harassment, he produced other witnesses. One of them was Adam Ramirez, the former superintendent of 100 Central Park South. Rather than getting rid of Ramirez immediately, Citadel had kept him on for several months. When it did fire him, it was without notice. In court, he testified that he'd been told by Krouse's associate, Lewis Marks, that "they wanted to empty the building . . . and that no repairs were to be done unless extremely necessary."

The judge, Jay Dankberg, ruled that the action against Clipper had been brought without good cause and described it as "bad faith." "Clearly, this landlord was attempting to create an atmosphere in which tenants would 'voluntarily' relocate," the decision said. "The court is convinced that this landlord engaged in a blatant attempt to force this tenant out of possession through the use of spurious and unnecessary litigation." Trump's lawyers made a motion for a rehearing. Dankberg turned it down, but did note that while his observations stood, as a matter of law, he had not determined whether the landlord was guilty of "harassment" or "coercion."

WHILE TRUMP'S LAWYERS were trying to dispossess Anderson Clipper for nonpayment, they also went after Rose Ann Essebag in 2G, charging that she was violating her lease by running a dressmaking business in the apartment.

There was one problem: The law requires that a tenant get ten days' "notice to cure" before an eviction proceeding begins; Essebag was given just five. Once again, Rozenholc seized the opportunity. He not only argued to have the suit dismissed—on the grounds of improper notice—but sought to prove it had been brought in bad faith. Possibly, it was just a case of incompetence. Essebag's lease did stipulate only five days' notice. The Rent Stabilization Code requires ten days and supersedes the lease. In his decision, Judge David Saxe not only dismissed the suit but ruled that it had been brought in bad faith, since the landlord either knew the law, or should have known it, before bringing his action. Saxe also ordered that the landlord pay Essebag's counsel fees.

Once again, the attempt to use the law as a weapon to vacate an apartment had backfired. Without contesting Saxe's dismissal of the suit, Trump's lawyers asked an appellate court to reject the award of counsel fees. And once again, they lost the case, but won a small technical victory. The appellate court ruled that the evidence did not rise "to the level of malice or 'bad faith' necessary" to award attorney fees to Essebag. However, it ruled that she was entitled to the fees on other grounds.

The third attempt to use the law to dispossess tenants was the broadest—and perhaps the most preposterous. On New Year's Eve 1981, six tenants got notices charging that they'd altered their apartments in violation of their leases and faced eviction unless the apartments were returned to their original condition within ten days.

"This is another area where the landlord can legally challenge a tenant," explains Krouse. "But frankly, we were shooting from the hip. It was kind of a general sweep."

The fact was that the renovations—in some cases combining several apartments into one—had been undertaken with the permission, and sometimes even the assistance, of the previous landlord. Moreover, much of the work had been done ten to twenty years earlier. In any case, the notion of forcing tenants to return apartments to their original condition was bizarre at best. Trump had made it abundantly clear, after all, that he intended to gut the building as soon as he emptied it.

The tenants went back into court. This time, Herman Badillo, Rozenholc's partner, won preliminary injunctions barring the evictions, pending a hearing. That proved to be the end of it. Thirteen months later, Trump's lawyers quietly withdrew the six original notices to cure.

IN JULY 1982, TRUMP CAME UP WITH an idea of his own for 100 Central Park South. Several tenants had died, and more than a dozen apartments in the building were empty. Trump decided to offer the apartments to the city for use by the homeless. Trump says that he was just being altruistic. (By his own count, he gave away $4.2-million to various philanthropies last year.) At the same time, he acknowledged that installing homeless people at 100 Central Park South wasn't likely to make the tenants happy and might even prompt some of them to move out.

Whatever Trump's motivation, no one was likely to view his offer as pure altruism. Sure enough, the city said no, thanks. The offer also got New York *Times* columnist Sydney Schanberg to write the first of several columns about Trump and his tenants. It was facetiously titled "Trump for Mayor." Schanberg was among those who didn't believe that Trump's offer had been made out of the goodness of his heart.

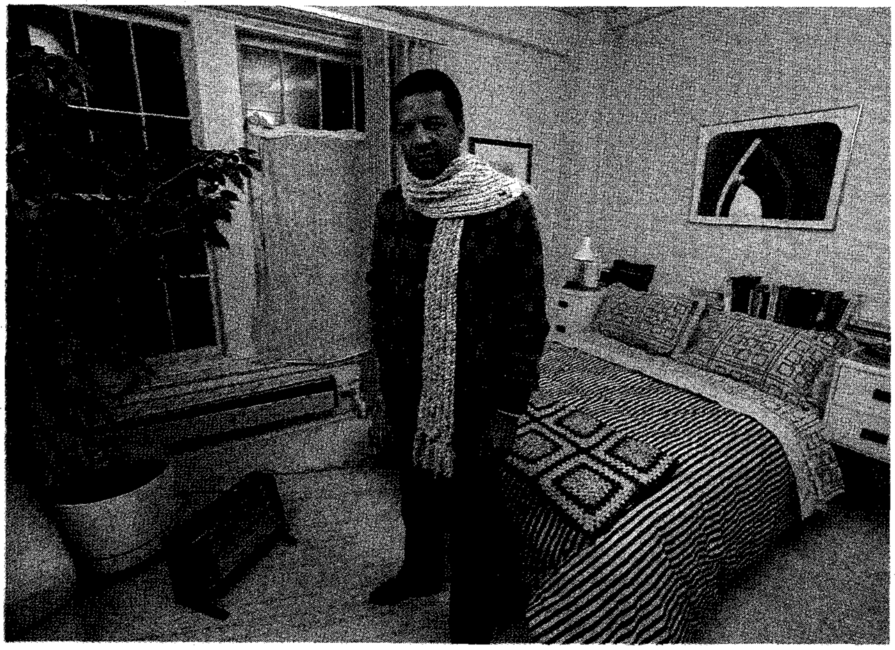
Schanberg soon found a way to test his theory. After his first column about Trump's rejected offer for the homeless, Schanberg got a letter from Charles Sternberg, head of the International Rescue Committee, asking if Schanberg thought Trump might make his vacant apartments available to Polish refugees who needed temporary housing. Schanberg suggested that Sternberg write Trump. Sternberg's two letters were not answered. Schanberg argued that Trump's silence proved he hadn't been sincere about his offer in the first place. Trump says he doesn't remember getting Sternberg's letters. As for the city's homeless, he says, "My offer stands. I'd still like the city to take me up on it."

At the time of his offer, Trump also filed his alteration application with the Department of Buildings, seeking approval to combine 100 Central Park South with the Barbizon Plaza Hotel. In order legally to evict rent-stabilized tenants, a developer need only prove that he intends to demolish the old building substantially and put a new one up in its place. But to evict rent-controlled tenants, he must meet a far stricter standard—that his new structure will contain at least 20 percent more housing units than the old one.

But Rozenholc found something surprising in Trump's application. The plans provided that the new combined building would contain 165 units. There were only 80 apartments at 100 Central Park South, so on the face of it, the plans more than met the standard. Looking harder, Rozenholc noticed that the two buildings were to be combined only in the lobby; on every other floor, they would remain separate and self-contained. Moreover, the plans showed that the number of units would actually decrease within the building that is now 100 Central Park South. Lawrence Bernfeld, a partner with Graubard Moskovitz McGoldrick—the firm Trump hired in the middle of the Clipper trial—denies there is any issue. "Our position is that we are making one building," he says, "and that it will contain more than enough new housing units to satisfy the standard." At the least, however, the plans gave Rozenholc another area for challenge.

TRUMP MUST ALSO PROVE that he does not, and cannot, reasonably expect to earn a yearly return of 8.5 percent of the assessed value of the building. At 100 Central Park South, the assessed value is $1.5 million. That means Trump must show he cannot earn $127,500 after deducting the expenses of running the building.

"It's almost impossible for a landlord not to make 8.5 percent based on assessed value, but this building doesn't even come close," says Trump. "The heating bills alone practically exceed what we get from rent." Actually, according to figures prepared by Trump's own accountants, the building's rent revenues are more than triple the cost of fuel. But the same figures bear out his contention that the building doesn't come close to earning an 8.5 percent profit.



Trumping Trump: *Anderson Clipper had a canceled check that proved he'd paid his rent.*

A QUESTION OF INTENT: *Trump says moving the homeless in would have been altruistic. But he admits that installing homeless people at 100 Central Park South wasn't likely to make tenants happy.*

For purposes of Trump's eviction application, his accountants prepared a *pro forma* statement detailing the income and expenses at 100 Central Park South during 1982. Given to the city's Office of Rent Control, it listed income of approximately $519,000 from apartment rents, $137,000 from the eight stores on the ground floor of the building, and $1,000 from the laundry room. That brought total revenues to $657,000. Total operating expenses—among them $173,000 for fuel and electricity—came to $696,000. Therefore, Trump's statement reported that the building had run a loss of approximately $39,000 for the year.

One might expect Trump's figures to buttress his case. But in its preliminary review, the state declined to consider the fourth-largest expense item in the *pro forma*—$107,015 in legal fees. This much must be said: It took some moxie for Trump's team to include legal fees under building expenses. Nearly all the legal fees, after all, were attributable to the unwarranted and unsuccessful efforts by Trump's lawyers to evict eight tenants. When that item is eliminated from 1982 expenses, the building's $39,000 loss becomes a $68,000 return—still not enough to meet the 8.5 percent standard.

However, at least one other significant area is open to challenge: the rents paid by the ground-floor stores. When Trump took over the building, he didn't renew the stores' leases. Throughout 1982, the store owners paid the same rent they'd been paying under their expired leases, and those were the figures Trump's accountants used in the *pro forma*. The tenants contend, however, that the fair market value of the stores was actually far higher. And, indeed, Trump's agents had found a way to collect much higher sums from the stores without describing them as rent. All the store owners were required during 1982 to pay what was in effect a non-refundable security deposit. It amounted to something close to a year's rent. According to an agreement the store owners had to sign, the deposit reverted to the landlord at the end of the year.

Actually, most of the store owners were happy to pay the non-refundable sum. "We were still getting a good deal," says one of them, who wanted anonymity because he doesn't have the protection of a lease. The same store owner figures that he'd been paying about $35 a square foot under his old lease, and about twice that when the non-refundable deposit is figured in. But in return for a long-term lease, he says he'd be willing to pay as much as $90 or $100 a square foot—which is what at least one shopkeeper across the street is now paying. Indeed, in October 1984, the rents of the stores were nearly doubled. For the purposes of Trump's eviction application, however, only 1982 rent revenues were considered.

If Trump could actually have taken in twice the official rent he collected from the stores in 1982—which is what he nearly did, through the security deposits—then the building's revenue would have jumped $137,000. With the legal fees deleted, the total profit for 100 Central Park South in 1982 would then exceed $200,000, nearly a 15 percent margin.

TRUMP'S TEAM, OF COURSE, defends the *pro forma* it submitted. Of the non-refundable security deposit, Lawrence Bernfeld says, "It belonged, like all security deposits, to the tenant, until it reverted to the landlord. Therefore, it is not rent." He also argues that the fair market value is relevant only when a store is vacant, and that at the time the *pro forma* was submitted, all the stores were occupied.

Trump's lawyers are still more preoccupied with overcoming the damage already done than with moving the eviction proceedings forward. A year ago, the enforcement division of the state's Office of Rent Administration heard testimony from tenants who charged that they'd been harassed by Trump's agents. Trump's lawyers attended the conference. Without acknowledging any wrongdoing, the lawyers and Citadel began to deal with some of the tenants' longstanding complaints. "They flooded the city agencies with trivial complaints," says Bernfeld, "in order to create the impression that where there was smoke there was fire. Anything we've been told needs to be done, we've done." Cleaning of the hallways did resume, for example. Brown paper was placed over the tin on the windows of the vacant apartments in the front of the building. Doormen resumed wearing uniforms. Today, the building is clean, presentable, and clear of violations. Still, the state found sufficient cause to hear the harassment case, and the hearing is due to begin this week, although Trump's lawyers are seeking an adjournment to prepare their defense more fully.

One effect of all the legal maneuvering is that the fate of the building and its tenants will not be resolved by the courts for many months—and perhaps not for years.

IN THE MEANTIME, THE COLD WAR AT 100 Central Park South continues. Anderson Clipper, for one, is withholding rent, charging that he has not had heat in his two bedrooms now for three winters. Citadel maintains that the baseboard heaters Clipper installed to replace the original radiators are incompatible with the building's heating system. Clipper responds that he installed the heaters with the approval of the prior managing agent, and that Citadel has failed to fix them, despite court orders to do so.

But even in a war, there can be negotiated truces. Shortly before Christmas 1983, an assistant to John Moore wrote to Citadel asking permission to place a Christmas tree in the lobby. Many tenants, she wrote, "are very old and have nowhere to go for the holidays . . . this will be their only chance to share in the holiday spirit."

A week later, Citadel's Lewis Marks wrote that in light of complaints and proceedings brought by certain tenants, it was "quite difficult for Management to feel that a relaxed 'holiday season spirit' relationship exists at the building." Citadel was concerned, said Marks, that by approving the Christmas-tree request it might be opening itself to tenant claims that "Management is seeking to impose one set of religious beliefs on all tenants in the Building."

Happily, Marks did suggest a solution. If John Moore would sign a letter on behalf of the tenants, holding Citadel blameless in any claims related to the Christmas tree—and if the decorations were certified to comply with all governmental regulations—then the tenants could go ahead and put one up.

Moore signed the letter, the Christmas tree went up, the holiday spirit was saved, and after a bit, the war resumed.

Looking back now, Trump sees how the war might have been avoided. "All my life, I did everything myself, from the smallest deals to the biggest deals," he says. "This time, I chose to rely on 'experts.' If I'd gone into the building myself, it would have been pleasant. I would have arrived at a satisfactory conclusion with the tenants, and they would have been my best friends. I should have done that. But you know what? I'm glad I didn't. Because now the building is worth so much more." ■

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Mike MALKAN'S Endless Party

BY GIGI MAHON

The onetime surrogate father to a generation of preppies sank into a nightmare of drugs and male hustlers.

LAST FALL, PEOPLE SHOPPING FOR co-ops on the East Side started hearing about an occupied, rent-stabilized apartment that was up for sale. The man living in it was a hopeless, dissipated addict, so the story went; since he couldn't possibly last much longer, the place was said to be a steal.

A generation of high-spirited, eastern-college kids would have been startled to learn who was in that apartment. For the man—Mike Malkan—was once the surrogate father to a coastful of preppies, and in the mid-sixties in New York, Malkan's bar was the only place to be.

Debutantes in strapless tulle ditched their chaperons and stole away to the East 79th Street hangout. Fifteen-year-olds from Park Avenue and Greenwich slipped in for a ritual first sloe-gin fizz. Preppies left Bay Head Yacht Club dances to drive the 90 minutes to New York, then cooled their Top-Siders on the steamy August sidewalk, waiting to get into the place.

The dimly lighted bar was packed with the best that Choate and Andover had to offer, and with people with names like Ford, Rockefeller, Biddle, Hearst, Paley, Kennedy. The Beatles made Malkan's their only non-scheduled visit on one New York trip; Mick Jagger showed up there, and James Taylor came with Joni Mitchell. But the celebrities were only added attractions. The heart of the place was the kids.

It wasn't the food that drew them, though the hamburgers were passable. And it wasn't the décor, which was barroom nondescript: The space was long and narrow, the bar separated from the dining area by a half-partition. There were red carpets, red tablecloths, red candles. On the walls were pictures of the famous and the obscure. The Beatles were up there, but so were various married couples who had met at Malkan's.

The appeal, really, was Malkan himself and the aura he created. Malkan's was always a party. If you weren't there, you were taking the greatest risk of all: You were missing something.

But that was twenty years ago. Last fall, Malkan's apartment did indeed become vacant, though not for the reason anticipated. On the morning of September 29, Malkan's housekeeper arrived to find her boss slumped on the floor of his hallway. He had been shot twice. Someone with a small-caliber handgun had beaten drugs to the punch. Two "Spanish-looking" men—the latest in a parade of streetwise young gays Malkan had invited up—are the chief suspects, but they haven't been found. They had walked Buster, the boxer dog, before killing its owner.

Mike Malkan's odyssey was not long—he was only 50 when he died—but it was eventful and tumultuous. From washing dishes at a resort hotel to owning an East Side legend, from nights of gregariousness to days of reclusiveness, from J&B to cocaine, from the idolatry of innocent preppies to murder, apparently at the hands of young hustlers, Mike Malkan's was a New York life in some of the best, and many of the seamiest, senses.

HE WAS BORN AUGUST 10, 1934, the second son and last child of Harold and Stella Bader Malkan. Home was 960 Grand Concourse, the Bronx. He entered Horace Mann, the stone-and-ivy private school that sits high atop the borough, in an era in which, as his senior yearbook put it, "they were still talking about 'Operation Crossroads' at Bikini atoll" and "the trials of the top 10 Nazi war leaders were about to begin." The young Malkan worked on the school paper, the *Record,* which

Mike Malkan (left) in his heyday, with John Lennon and Paul McCartney . . .

. . . and with James Taylor and Joni Mitchell.

tackled such "pressing" problems of the moment as school spirit and attendance at school plays—the sorts of concerns that would later occupy the thoughts of Malkan's customers.

In his senior year, Malkan was assistant editor of the paper. He is pictured in the yearbook talking with New York *Times* drama critic Brooks Atkinson. Malkan's first loves were cars and acting, especially acting. People who remember him from those days recall a born entertainer, a wonderfully funny boy. "Just ask anyone in the class about Mike," reads the caption beside his yearbook picture.

In a yearbook photo with *Times* drama critic Brooks Atkinson.

The eighteen-year-old Malkan in that slightly sultry photograph already had the fully formed face that would carry him through adulthood. There was the brooding mouth, the prominent nose, the head of thick, black, slicked-back hair, the eyebrows that sloped so far down they looked ready to slip off his face. His eyes are the most compelling feature. The right one was lazy, or wandering in the medical sense, and in pictures, it appears almost crossed. It gave him a mannerism he would always have, a way of cocking his head and looking at you sideways in a kind of parakeet-like motion. People point to that characteristic first when they try to define his charisma.

Growing up on the Grand Concourse, he read voraciously and he told stories. He never stopped telling stories, and he never let the facts stand in the way of a good one.

AS A TEENAGER, MALKAN worked summers as a busboy, waiter, and dishwasher at the Lido Beach Hotel on Long Island. There, his comic instincts were sharpened by watching the headlining entertainers, Sid Caesar among them. Malkan had an uncanny memory, a huge asset in bar life, and remembered countless jokes and stories.

Escaping the Grand Concourse was an early preoccupation, and Malkan left in psychological ways before he managed it physically. He read voraciously, working his way, as a boy, through a college list of required reading. And he told stories. He never *stopped* telling stories, and he never let the facts stand in the way of a good one: My father was a judge; I'm the last male heir to the Lehman fortune; I left home when I was seventeen with $20 in my pocket. Only one of those stories held even a kernel of truth. His father was a lawyer, but never a judge; Malkan wasn't a Lehman, let alone the last male heir; but he did leave home in a way. His relationship with his family was strained to the breaking point, and he spent large amounts of time at the home of a classmate named Paul Margulies, becoming like a second son to the boy's family. (In much later years, says a friend, when Malkan's father was sick, father and son developed a "touching" relationship. His relationship with his mother, still living in New York, and his brother, now in California, remained strained to the end.)

After Horace Mann, he went to the University of Pennsylvania. Nicholas Barnes, a classmate who was to become Malkan's lifelong friend and eventual business partner, recalls their meeting there, on the first day of freshman year: "I was walking through a dormitory hallway, and I passed an open door of one of the rooms and heard great guffaws of laughter. I noticed somebody sitting on the top bunk of a bed, and several people were gathered and seated down below. Whoever this person was, he was holding court. It was Mike Malkan."

Malkan started out as an engineering major but switched to liberal arts. He became very involved in Mask & Wig, the Penn drama troupe that toured every spring on its own train. Later, when he owned the bar, he threw parties for Mask & Wig and gave the group a large contribution when it needed money.

After Penn, Malkan and Barnes went to work for Benton & Bowles, performing "store audits." Procter & Gamble was an important client, and the two men visited supermarkets to count bars of soap. The job was neither fulfilling nor motivating, and both men left. Malkan went to law school for a while but quit—he never became, as he later told people, a lawyer—and enlisted in the army. After a two-year stint, he returned to New York, worked at Bloomingdale's, tried to get into the record business, and finally became a waiter at a popular place in the East Sixties called Frey's. It was the first job he loved, and it launched his bar career.

He became an attraction, drawing throngs by the sheer force of his personality and his enormous energy. Playing the piano and singing, he always got a party going—though his musical skills were less than virtuoso. Eventually Malkan started thinking about opening his own place. He told an interviewer from the *Yale Daily News*, "I modelled Frey's as much as possible into the kind of place I wanted, but the place was too small." What he wanted, according to the *News*, was a bar that would attract a "well behaved crowd: young men who would be proud to bring a date to a bar or who would come just to see friends." The Yale interviewer called Malkan "the city's only genteel Ivy-league barman."

In June 1965, Mike Malkan, then 30, opened his bar at 340 East 79th Street. *How* he opened it remains a question. Malkan liked to credit the Rockefeller family, telling people, and the press, that they were his "sponsors." In fact, Laurance Rockefeller and Bobo (Mrs. Winthrop) Rockefeller, among other members of the family, used to dine there often. When Malkan died, the New York *Post* reported that the bar had been bankrolled by Laurance. The report was quickly denied. A family spokesman said that "Larry vaguely remembered the place." In any case, it's unlikely *he* backed it, since he would have been only twenty at the time Malkan's opened.

What's not at issue is how Malkan's fared. "It was a huge success from the get-go," says Chuck Pfeifer, who—fresh out of West Point—took a job there the summer it opened. A lot of the Frey's crowd moved en masse to Malkan's in that endless New York quest for new places if not new faces. The bar was full of noise and smoke and people—Pfeifer even remembers Sinatra showing up. The young proprietor wasn't surprised to have a hit on his hands. He liked to tell people, "I don't know how to act, I just know how to be a star." But his success was not an accident. In a way, Mike Malkan had been preparing for it for years. He had learned to be theatrical, and the bar became his stage. And, much earlier, he had found a role model. He took the Sherman Billingsley approach.

WHEN MIKE MALKAN WAS a freshman at Penn, Nicholas Barnes introduced him to the Stork Club, the world's most famous nightclub. The boy from the Bronx was hooked. Sherman Billingsley's club at 3 East 53rd—now Paley Park—had reigned since Prohibition as the kingpin of New York nightlife. It was not a particularly pretty place. Jack O'Brian once wrote that it had been built with "a splendid ignorance of attractive architecture or interior design. It seemed constructed of Early Formica." Not the least of what it had going for it, though, was Walter Winchell, who for decades all but dictated his column from Table 50 at the Stork. That helped assure the presence of Ernest Hemingway, J. Edgar Hoover, Constance Bennett, Ava Gardner, Errol Flynn, Dorothy Kilgallen, as well as Rockefellers, Roosevelts, and Kennedys, police officials, politicos, the cream of café society, and, of course, Brenda Frazier.

Mike Malkan was dazzled by the place and in awe of its owner. Dennis Rice, a former Malkan's bartender who now owns Kaspars on West 27th Street, remembers staff meetings at which Malkan would constantly cite Billingsley. "We are not selling liquor here," Malkan told his employees, "and we are not selling food. We are selling hospitality and graciousness."

A favorite Billingsley tactic was to ply his famous guests with presents. There were carloads of champagne, red suspenders for the men, red-wrapped little boxes of perfume for the ladies. At Christmas, there were portable radios and jewelry.

When the Stork Club went out of business, Malkan said he bought the rights to use the trademark—the long-necked bird with the top hat and cane. He acquired cases of Stork Club perfume and after-shave, which he stored in the basement and doled out at Malkan's on New Year's Eve. It was pretty nasty-smelling, but that didn't matter since nobody ever *wore* the stuff—they only kept it on their dressers as a souvenir, next to the pressed gardenias and the Lester Lanin hats.

Malkan liked to think that his place was like the Cub Room at the Stork Club, the inner sanctum that Billingsley had carved out of the building next to his. The notion wasn't preposterous, because Malkan's did get the sons and daughters of some of the Cub Room regulars, and got them so young that some people called Malkan's the Children's Bar. (Some customers remember being served at the age of twelve.) Sometimes it even got the parents, such as Bobo Rockefeller. It was a favorite haunt for Sid Davidoff and Barry Gottehrer, among other aides to John Lindsay. A city car often sat in front of the Malkan's building.

Davidoff says that part of the appeal was watching the kids with money: "Neither of us had ever *seen* people like that. We were street kids." He recalls having a long discussion with Bobo Rockefeller about her ranch and talking her out of sending a cow to Gracie Mansion. Malkan always gave the Lindsay brigade the same table, and he installed a phone with a private line. The real appeal of the place, though, says Davidoff, was Malkan: "It had his imprimatur" and his constancy. "He was always there when you walked in."

Malkan usually showed up at the bar in the afternoon, wearing the same outfit day after day: a $9.95 pair of dark-blue pants, a white shirt, a plain navy-blue tie, and an old pair of army-issue shoes. Immediately upon arrival, he would grab a white bar towel and tuck it through his belt and into a back pocket. Then he would prepare for the onslaught.

Malkan was a working bar owner, and he was a good businessman—qualities that set him apart from any number of other owners whose bars flourished briefly, then went under for lack of controls. Most of Malkan's staff liked him because he made them feel like part of the party. In fact, they were. Malkan staffed the place with the sorts of people he attracted as customers. Most were clean-cut college graduates, some from the Ivy League. Many of them made out well. Malkan would say, Look, I know you guys are going to steal, but I expect to make this many thousand dollars tonight. Anything above that is yours.

When the place got busy, Malkan would be in constant motion, and nothing escaped his attention. He hated to see the bar with only one bartender, because it took two to create a scene. If one went off to the men's room, Malkan would go running down the stairs behind him, chasing him back to the bar. If an order from the kitchen was slow, he would go in and beat his head against the wall in mock martyrdom. If an empty barrel needed to be rolled out to the street, Malkan would roll

While still at Penn, he got his first look at the Stork Club, the world's most famous nightclub. The boy from the Bronx was hooked.

Sherman Billingsley, holding court at the Stork Club.

Photograph: the Bettmann Archive.

"My big joke with Mike was that he went to every prep school in New England," says Edsel Ford II. "He was the most charismatic man I've ever known in my life."

it out. Occasionally, he would alight at a customer's table, but the visits seldom lasted longer than a few minutes. In his rare quiet moments, he would stand by the partition, smoking a cigarette, his eyes prowling the room.

On a good night, Malkan's would be packed tight, and a line with as much as a two-hour wait would be snaking up the street. Inside, a customer could spend a half-hour elbowing his way from the front door to the back. With the possible exception of the waiters, nobody seemed to mind. Sometimes Malkan would seat ten people at a table for two. That was fine—all in the party spirit. A jukebox in the front belted out Jolson loudly and constantly.

On weekends, the student bodies of every New England prep school seemed to empty into the place. Kids would show up on Friday nights, dump their suitcases in the coat-check room, then party for two days, dropping in and out of Malkan's. Finally, they'd show up for Sunday brunch or dinner, eating as if it were their last meal, stuffing shrimp into their pockets for the trip back to the dorms.

Edsel Ford II, a regular who was introduced to Malkan's by his pal Willie Hearst, says, "You went there because you knew you'd run into your friends. Or if they weren't your friends when you got there, they were by the time you left." He adds that it was a place parents didn't mind. If his mother knew he was at Malkan's, she figured he was safe. Once, when Ford had had too much to drink, Malkan put him in a cab, gave the driver $20, and said, "Drive him to his apartment building."

"Mike Malkan was a father to more prep-school kids than any other man I ever knew in my entire life," says Ford, who today is an executive with Ford Motor Company. "If you got liquored up enough in his bar, you'd go and tell him all your problems."

To the kids, Malkan was an adult who understood them. He treated his young customers the way they saw their parents being treated at other spots. He would remember names, and he'd make a point of learning where people were from, what their fathers did, how many brothers and sisters they had. He gave them the adult attention they often didn't get at home.

"My big joke with Mike," says Ford, "was that he went to every prep school in New England. He knew the headmasters, he knew the schools, he knew the school colors, he knew the name of the football team. He was the most charismatic man I've ever known in my whole life."

"When Mike put his arm around you and said, 'How you doing, Chris,' that was it," says one aging preppy. "That was everything. You were the most important person in the world." John Rosenthal, a businessman who's now a part owner of Who's on First, went to Malkan's almost every night. "There was nothing else but Mike's," he says.

To Malkan, it mattered that people with names like Ford and Hearst, and kids from schools like Exeter and Dana Hall, were coming into his bar. He was impressed by all of that, and impressed that he, Michael Malkan, the Jewish kid from the Grand Concourse, could attract that crowd. But more than that, says Dennis Rice, "he loved having those people. He loved and needed them as much as they loved the place."

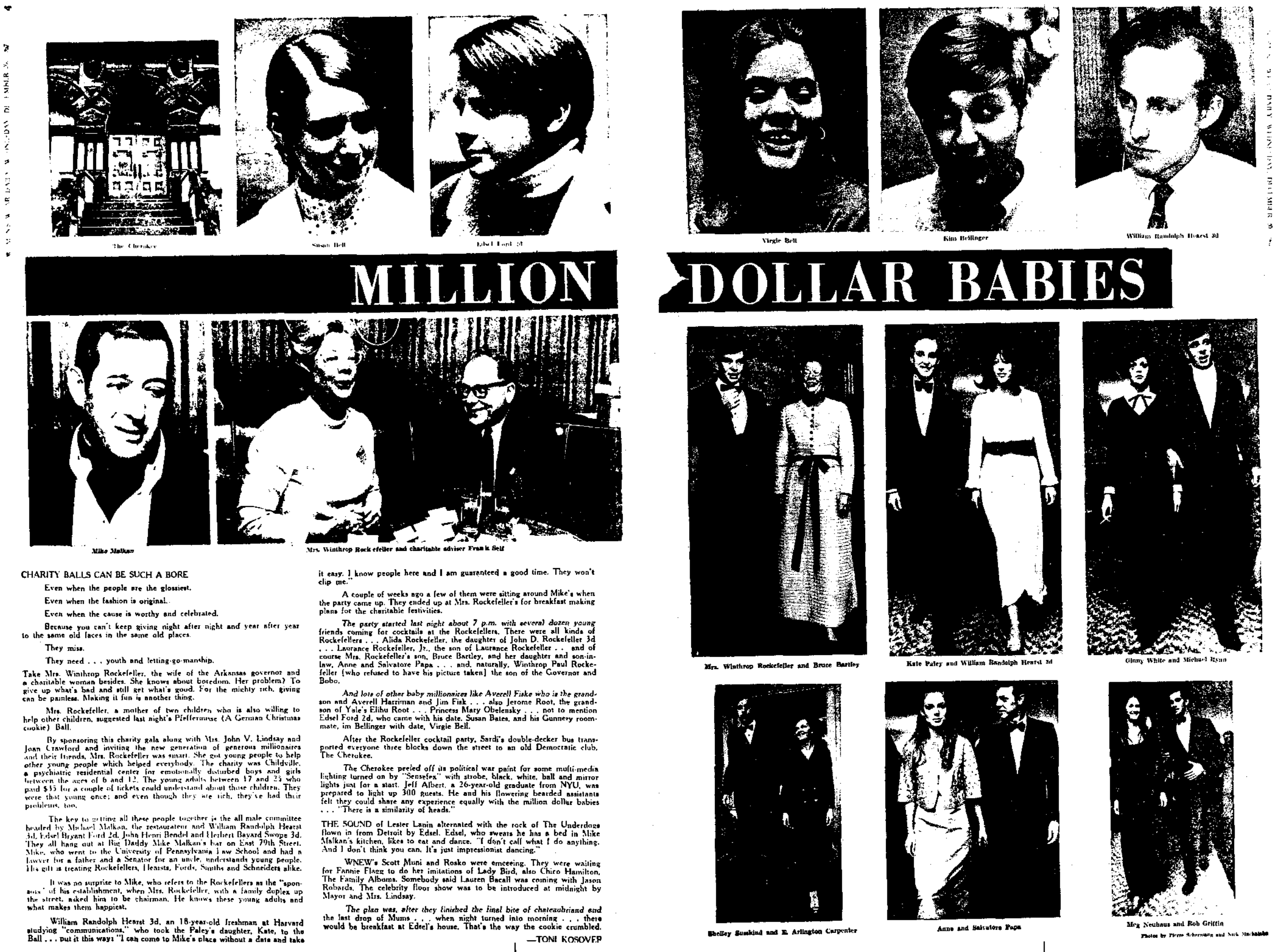
THROUGHOUT THE LATE SIXTIES, Malkan's was hot. *Women's Wear Daily* said so. *Rolling Stone* said so. The party lasted for nearly five years—a long time to stay at the top of the New York bar scene. But then one day it began to wane, and eventually Malkan didn't have "those people" anymore. It was a Peter Pan kind of story. The lost boys all grew up and went away, and Peter was left behind. "I heard that later on he became a recluse," says Rice. "I think that's why."

In August 1970, Malkan gave an interview to the New York *Post*. "Drinking has become unfashionable, and kids are very much hip to whatever is in fashion, whether it's buckskin jackets or long hair," he said. "In past days, the hero figure was the guy who talked about all the girls he met and went to bed with and his capacity to drink. He was a good athlete and well-dressed. Today the guy who's admired most is the coolest guy with drugs—the guy who can get it, who can supply it, and who is known to have used every variety." Bars, he said, weren't in the business of supplying "pot," so "the great masses of kids we used to have don't go to bars anymore. They stay in their pad, and if they get bored with it, they go to somebody else's pad. Or they go to a rock concert. When they do go to a bar, they order two glasses of wine or a Coke and sit with that all night." Malkan's closed not long afterward.

Malkan, meanwhile, had got into the real-estate business—not in a big way, but he held leases on several restaurants. He did well, and some people think the money he was making helped him lose interest in the bar business. But after only a couple of years—in 1973—he opened his bar again, at the same spot, with red carpets, red tablecloths, red candles. He still fussed over the Sunday brunch and dinner, making sure the chafing dishes were shining, but he found out you can't go back. Preppydom was no longer in flower—Vietnam had changed that, and so had singles bars and discos and drugs. The old customers stopped in once or twice in the beginning, but they never became regulars again. "Four or five years later," says Edsel Ford, "you find out it's not the same." They invited Malkan to their weddings and occasionally named him godfather to a child, but they hardly ever went to his bar anymore. The place closed for the second and final time.

Immediately afterward, Malkan and Nick Barnes went on a vacation to Fort Lauderdale, "to plot our futures," says Barnes. After much mulling on the beach, they decided to get involved in real estate in a bigger way. They started buying, operating, and selling small buildings—four- or five-story Upper East Side apartment houses, mostly on or around Second Avenue. They were the types of buildings Malkan knew. Eventually, the business leased office space on Madison Avenue. Real estate, say Barnes, was "absolutely a full-time business." Of Malkan's contribution, his partner explains, "Mike's greatest asset was his ability to deal with people."

But his love of the nightlife business hadn't been purged. In July 1973, an item appeared in *Women's Wear Daily*: "Rebirth. The Stork Club is coming back to New York on East 54th Street, not far from the original site.... Opening is expected about mid-October, according to owner Mike Malkan."



The Cherokee

Susan Bell

Edsel Ford 2d

Virgie Bell

Kim Bellinger

William Randolph Hearst 3d

MILLION DOLLAR BABIES

Mike Malkan

Mrs. Winthrop Rockefeller and charitable adviser Frank Self

Mrs. Winthrop Rockefeller and Bruce Bartley

Kate Paley and William Randolph Hearst 3d

Ginny White and Michael Ryan

Shelley Suskind and E. Arlington Carpenter

Anne and Salvatore Papa

Meg Neuhaus and Rob Griffin

Photos by Pierre Schermann and Nick Machalaba

CHARITY BALLS CAN BE SUCH A BORE

Even when the people are the glossiest.

Even when the fashion is original.

Even when the cause is worthy and celebrated.

Because you can't keep giving night after night and year after year to the same old faces in the same old places.

They miss.

They need . . . youth and letting-go-manship.

Take Mrs. Winthrop Rockefeller, the wife of the Arkansas governor and a charitable woman besides. She knows about boredom. Her problem? To give up what's bad and still get what's good. For the mighty rich, giving can be painless. Making it fun is another thing.

Mrs. Rockefeller, a mother of two children who is also willing to help other children, suggested last night's Pfeffernusse (A German Christmas cookie) Ball.

By sponsoring this charity gala along with Mrs. John V. Lindsay and Joan Crawford and inviting the new generation of generous millionaires and their friends, Mrs. Rockefeller was smart. She got young people to help other young people which helped everybody. The charity was Childville, a psychiatric residential center for emotionally disturbed boys and girls between the ages of 6 and 12. The young adults between 17 and 25 who paid $35 for a couple of tickets could understand about those children. They were that young once; and even though they are rich, they've had their problems, too.

The key to getting all these people together is the all male committee headed by Michael Malkan, the restaurateur and William Randolph Hearst 3d, Edsel Bryant Ford 2d, John Henri Bendel and Herbert Bayard Swope 3d. They all hang out at Big Daddy Mike Malkan's bar on East 79th Street. Mike, who went to the University of Pennsylvania Law School and had a lawyer for a father and a Senator for an uncle, understands young people. His gift is treating Rockefellers, Hearsts, Fords, Smiths and Schneiders alike.

It was no surprise to Mike, who refers to the Rockefellers as the "sponsors" of his establishment, when Mrs. Rockefeller, with a family duplex up the street, asked him to be chairman. He knows these young adults and what makes them happiest.

William Randolph Hearst 3d, an 18-year-old freshman at Harvard studying "communications," who took the Paley's daughter, Kate, to the Ball . . . put it this way: "I can come to Mike's place without a date and take it easy. I know people here and I am guaranteed a good time. They won't clip me."

A couple of weeks ago a few of them were sitting around Mike's when the party came up. They ended up at Mrs. Rockefeller's for breakfast making plans for the charitable festivities.

The party started last night about 7 p.m. with several dozen young friends coming for cocktails at the Rockefellers. There were all kinds of Rockefellers . . . Alida Rockefeller, the daughter of John D. Rockefeller 3d . . . Laurance Rockefeller, Jr., the son of Laurance Rockefeller . . and of course Mrs. Rockefeller's son, Bruce Bartley, and her daughter and son-in-law, Anne and Salvatore Papa . . . and, naturally, Winthrop Paul Rockefeller (who refused to have his picture taken) the son of the Governor and Bobo.

*And lots of other baby millionaires like Averell Fiske who is the grand*son and Averell Harriman and Jim Fisk . . . also Jerome Root, the grandson of Yale's Elihu Root . . . Princess Mary Obelensky . . . not to mention Edsel Ford 2d, who came with his date, Susan Bates, and his Gunnery roommate, im Bellinger with date, Virgie Bell.

After the Rockefeller cocktail party, Sardi's double-decker bus transported everyone three blocks down the street to an old Democratic club, The Cherokee.

The Cherokee peeled *off* its political war paint for some multi-media lighting turned on by "Sensefex" with strobe, black, white, ball and mirror lights just for a start. Jeff Albert, a 26-year-old graduate from NYU, was prepared to light up 300 guests. He and his flowering bearded assistants felt they could share any experience equally with the million dollar babies . . . "There is a similarity of heads."

THE SOUND of Lester Lanin alternated with the rock of The Underdogs flown in from Detroit by Edsel. Edsel, who swears he has a bed in Mike Malkan's kitchen, likes to eat and dance. "I don't call what I do anything. And I don't think you can. It's just impressionist dancing."

WNEW's Scott Muni and Rosko were emceeing. They were waiting for Fannie Flagg to do her imitations of Lady Bird, also Chico Hamilton, The Family Albums. Somebody said Lauren Bacall was coming with Jason Robards. The celebrity floor show was to be introduced at midnight by Mayor and Mrs. Lindsay.

The plan was, after they finished the final bite of chateaubriand and the last drop of Mums . . . when night turned into morning . . . there would be breakfast at Edsel's house. That's the way the cookie crumbled.

—TONI KOSOVER

A Malkan-run benefit earned a spread in *Women's Wear Daily* in 1967.

Malkan had been toying with the idea of reopening the Stork since the original one had closed. By the mid-seventies, the idea seemed ready—it seemed a logical way to attract his former customers. But while a Stork Club *did* open in January 1978, on Central Park South, it had nothing to do with Mike Malkan. It belonged, instead, to a man named Ed Wynn, who had been an employee at the original. There wasn't much that Malkan and Barnes could do, since they hadn't kept the name in prominent use. As it turned out, the new Stork was not a hit, and soon closed.

MIKE MALKAN ENTERED THE eighties a successful man to all outward appearances. He made more money than he had in the bar days, enough, even, to keep him in a limousine. He was a more-than-minor celebrity around the Upper East Side. For a while, he had dinner almost every night at a place on Second Avenue called the Wicked Wolf. One of the restaurant's owners used to work for Malkan, and Malkan himself owned the building. His mere presence there was enough to draw a crowd.

But he had lost the thing that mattered most to him: the stage, his *own* stage. That loss, so the best guess goes, accounted for his downfall.

No one seems to be sure exactly when Malkan took up drugs. In the bar, he was adamantly against them. The rare customer who was high was quickly asked to leave. Malkan himself favored scotch. Around four or five years ago, though, acquaintances running into Malkan on the street began to be alarmed by his thinness. He'd once been rather husky, but now he seemed to be only about 100 or 110 pounds. One friend thought he must have cancer. "Are you all right, Mike?" he asked. "You look awfully thin."

"I've been dieting," he replied.

But he hadn't been. Rather, he'd developed a serious drug habit—mostly cocaine—and it had eaten, inevitably, into his financial as well as physical health. Real estate is not the most liquid of businesses, and at times, he seemed to have run through all he had. "He made a fortune in real estate," says a friend, "and he blew it all up his nose." Nonpayment of rent on his apartment brought him frequent eviction notices.

Two weeks before his death, Malkan left $90,000 worth of bids on two Tiffany lamps at William Doyle Galleries. A credit check at Sotheby's and Christie's found that both places had cut Malkan off, and Doyle refused to take the bids. Malkan put up a fight, saying he was the heir to the Lehman fortune and that he had a Tiffany collection in his apartment that Alastair Duncan of Christie's wanted to put in a book. Those were lies—though Nick Barnes says Malkan did own an important Tiffany collection. One acquaintance says Malkan had sold his lamps along the way. Perhaps he placed the bids hoping to replace them.

Besides drugs, there was another expense. In the beginning, almost none of his customers knew that Mike Malkan was gay. "Later on, we found out," says one. "We never thought much about it." In the early days at the bar, it was easier to hide,

Photographs: Pierre Schermann and Nick Machalaba/*WWD*.

because Malkan wasn't promiscuous and he had a long relationship with another bar owner. Over time, though, Malkan's tastes changed. His lovers were young and plentiful, and there was an occasional scene. One young heterosexual waiter quit because he was scared by Malkan's persistent advances. And some customers remember seeing boys just hanging around.

"He was very hard on them," a regular customer recalls. "He would stand them in a corner and say to them, 'Wait here,' then not return for hours. He was verbally very abusive. It was slave love."

One acquaintance recalls that Malkan had a romantic side. He says that Malkan once asked him, "Haven't you ever fallen in love? Haven't you ever seen someone across a room and dropped your glass because you were so taken by him?" Malkan said that once it had happened to him just that way. In the end, though, romance had nothing to do with it.

When the police arrived, they found drugs in the apartment and money on the body. Burglary was ruled out as a motive.

IN HIS LAST YEARS, MIKE MALKAN LED A double life, in a sense, divided into two time zones: the day life and the night life. He'd stopped being active in real-estate dealings. He didn't venture much from his apartment at 340 East 80th Street, exactly one block over from the building where his bar had been. The days were passed mostly with Buster, the boxer, and Mary Bell, the housekeeper. The nights were passed with hundreds of young male strangers and near-strangers, and with drugs.

Mary Bell is Thelma Ritter—tough, feisty, warmhearted, and loyal. "He was good to me," she says. "He was a nice person. He was a charitable person. In 57 years of life, I met two people who had charity, and he was one of them."

Bell worked in Malkan's one-bedroom apartment six days a week, five hours a day. Usually, she would arrive in the morning and take her time putting the key into the lock until Buster came and started jumping at the door. "Buster," she'd say, "it's Mommy. I'm here." Every now and then, when she didn't feel like working, Bell would take Buster and go off. Sometimes they'd go to Gracie Mansion to visit Archie, the mayor's dog. Often, Malkan would play the piano and sing. Mary Bell used to tell him that he looked just like Peter Sellers. He had a Peter Sellers kind of smile, she said.

She bristles at reports that describe Malkan as a "recluse." "It's a bag of wind," she insists. "He was an average person. He went out, he came back. It's just that he was a private person. He had had enough of seeing people. He just wanted a nice peaceful life. The party was over, in other words."

But not really. George, the night doorman, figures that in the three years he has worked for the building, at least 300 different boys went up to Malkan's apartment. They'd be coming and going all night long. Some people in the building complained: They didn't like the boys hanging around the lobby. Often, when Malkan already had one or more boys in his apartment, he would tell the doorman to make the others wait, and they would sit on the couch in the lobby. Then, when the early shift left, the late shift would go up.

On Friday night, September 28, shortly after ten o'clock, the two "Spanish-looking" men appeared. They were in their early twenties, at most, and George had seen one of them before. He rang 18F—Malkan's apartment—and one of the boys got on the phone and spoke to Malkan, who told them to come up. Somewhat later, one or both of the boys came back downstairs and walked Buster, then returned to the apartment. George never saw them leave.

One of the things Malkan liked about his building was that he could go to the basement and pass into a connecting building, exiting on 79th Street. Then he only had to cross the street to get to his bar. The alternative exit apparently proved appealing to his killers as well.

The next morning, Mary Bell arrived at Malkan's building to find workmen waiting in the lobby. They had come to fix Malkan's terrace, but there was no one home, and they didn't want to go in because of the dog. Bell said that Buster wouldn't hurt anyone, but that she'd go up first and take him out. She went to apartment 18F and started to put her key in the lock. "Buster, it's Mommy," she said.

But the key wouldn't go in. The lock seemed to be jammed from the inside. She knocked on a neighbor's door, asked to use their terrace, then went out, climbed over the fence, and jumped a few feet to Malkan's terrace. She let herself in through the unlocked door and found her employer sprawled on the floor in his entranceway. He was lying facedown, and Bell says she didn't think he was dead, because when you know a person, you don't expect him to be dead. Buster didn't realize anything was wrong. "He just wanted to go out."

When the police arrived, they found drugs in the apartment and money on the body. Burglary was ruled out as a motive. The two bullets had ripped through Malkan's chest and abdomen. He had stayed alive long enough to try double-locking the door from the inside, and somehow had jammed it.

GEORGE, THE DOORMAN, WAS summoned to the 19th Precinct to look at some photographs. They weren't the usual mug shots. There were hundreds of pictures of young boys, "pornographic," as George puts it. Malkan had taken them. Neither of the suspects was in the pictures, at least as far as George could tell.

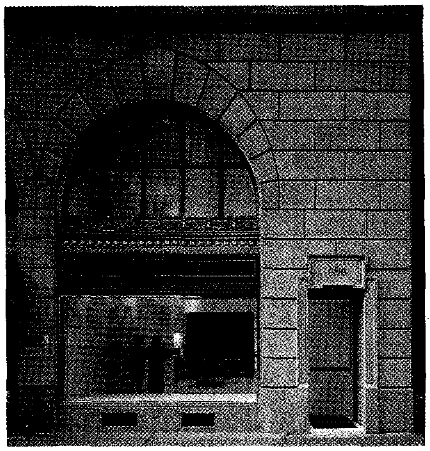
At first, the police were optimistic that the case would be solved. Usually in this type of murder, they get a lot of phone calls and tips. But no one has called, and now the police are not so hopeful. They say that Malkan's reclusiveness has made the investigation more difficult, and so has his tendency to tell stories.

"One thing we found out," says a policeman, "was that this guy really liked to bullshit a lot." They haven't figured out a motive.

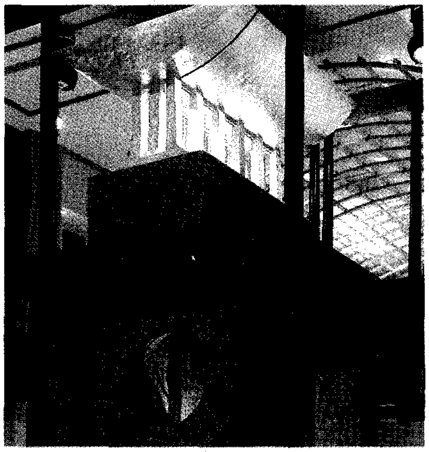
Mike Malkan was buried in the Mount Ararat Cemetery in Farmingdale. He left no will, so his estate reverted to his mother. Nick Barnes is suing for property he claims belonged to their business. Mary Bell has found it hard to recover from Malkan's death, to stop being depressed and upset. She has only recently taken a new job. Buster is living with her now, and he's doing just fine, she says. "When you're there, dogs know you," she explains. "But when you're gone, they forget." ▬

BY MARILYN BETHANY

LET THERE BE LUXE

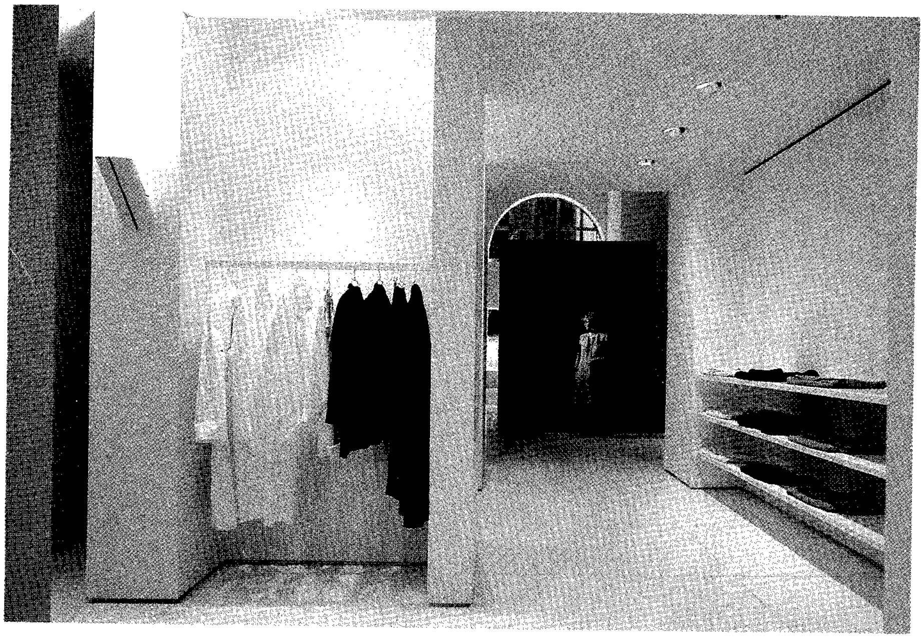

Linda Dresner

Two stunning new boutiques are trying to bring back a style of shopping to New York that all but vanished in the sixties with the passing of luxe emporiums like Hattie Carnegie. In both shops, suitable selections waft from back rooms on the arms of doting *vendeuses,* and customers are encouraged to spend the afternoon. But while they may be sisters under the skin, the boutiques exemplify—beautifully—opposing currents in interior design: Linda Dresner, by the designer J. W. Smith, is the ultimate in cool minimalism; Diane Von Furstenberg on Fifth, by the architect Michael Graves, is postmodernism at its most sumptuous.


© 1985 ESTO.

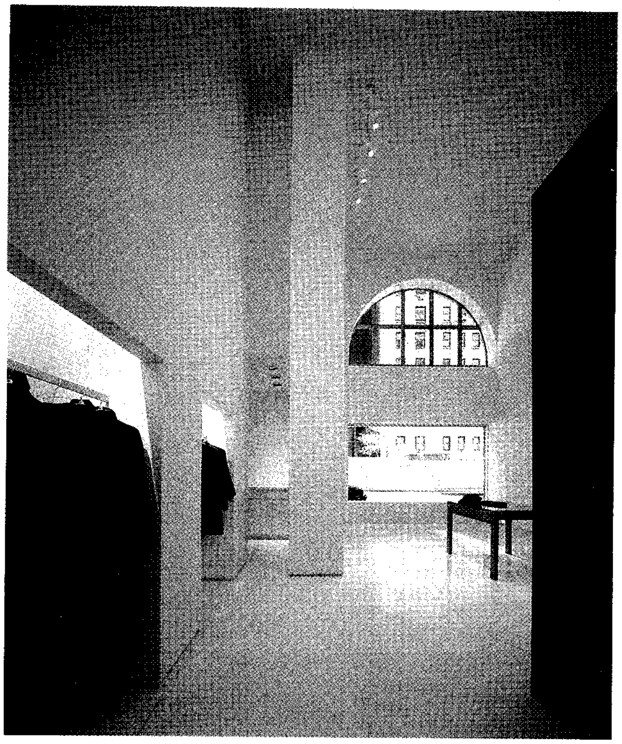
Diane Von Furstenberg on Fifth

PHOTOGRAPHED BY PETER AARON



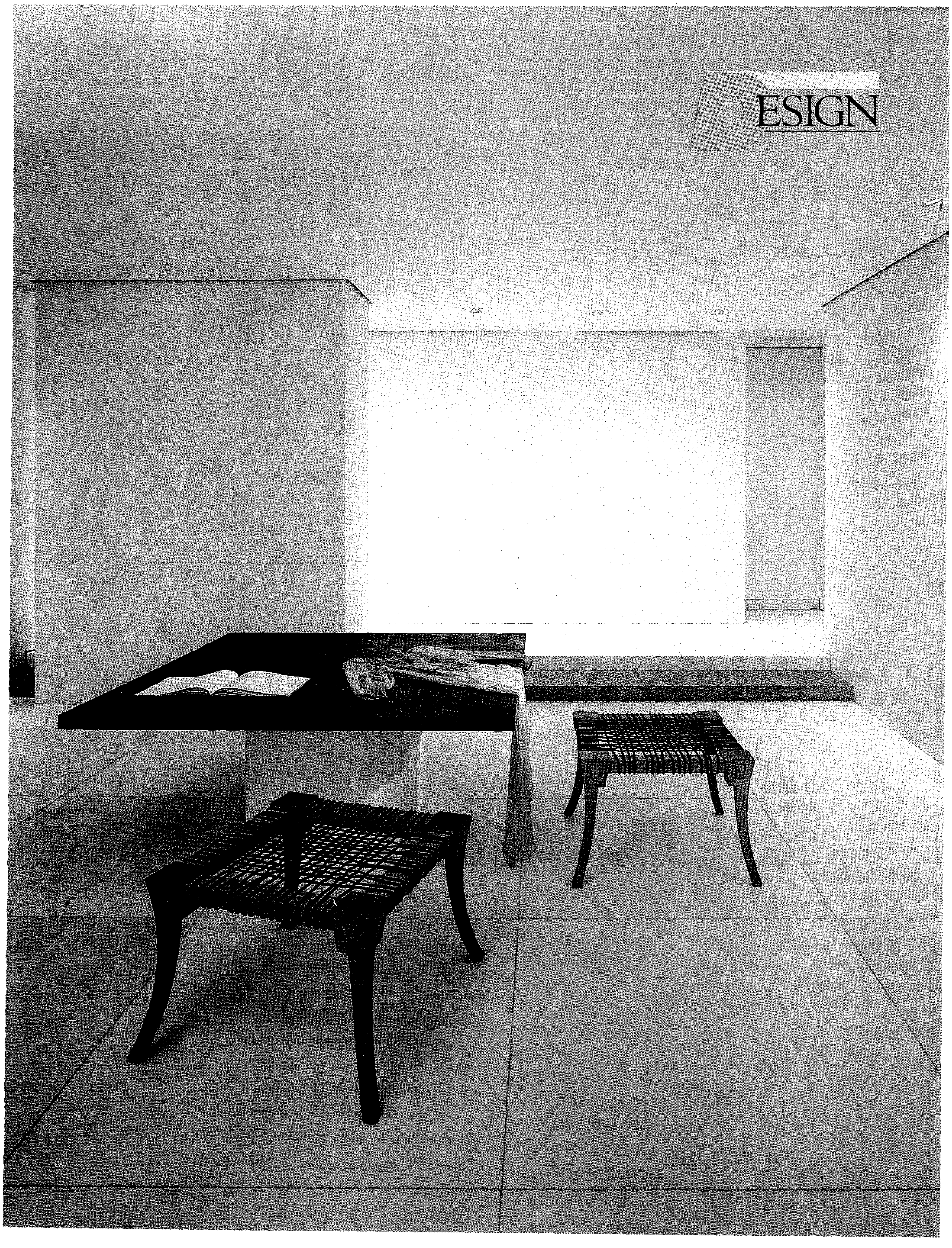
Hanging merchandise is "edited" into frequently changing "stories" by Dresner and her full-time sales staff of four.

A GLANCE THROUGH THE WINDOW OF LINDA DRESNER at 484 Park Avenue does not immediately reveal what Linda Dresner is. No mannequins or garments can be seen from the street—it could as easily be an art gallery or a hair salon. For a retail establishment, one would think, such ambiguity might be suicide, particularly since the very designer labels—Azzedine Alaïa, Jean Paul Gaultier, Chloé—that made Dresner's shop in Troy, Michigan, such a rare treat there are available here within a few blocks. Her strategy for survival: exceptional service. And the boutique's interior designer, J. W. Smith, hopes that its air of mystery will contribute to an "image of exclusivity."

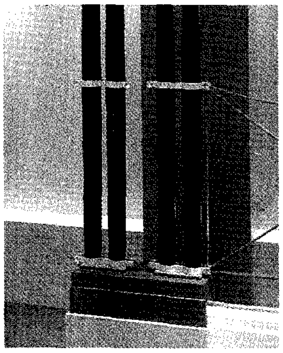


Dresner feels that in New York empty space is the ultimate luxury, so the front third of the store is virtually bare.

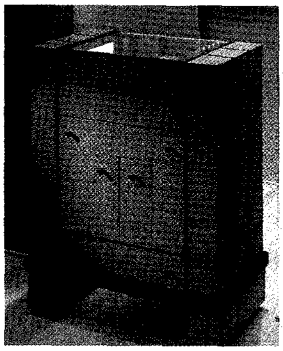
Mat materials and a circumspect use of mirror make the interior seem more classic than aggressively new. The benches are by Robsjohn-Gibbings.



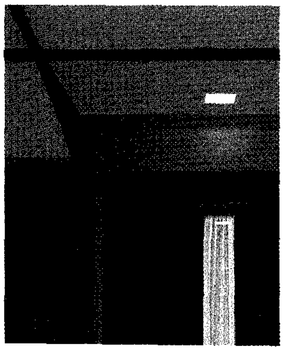
DESIGN



Wood columns divide the segments of metal railing.

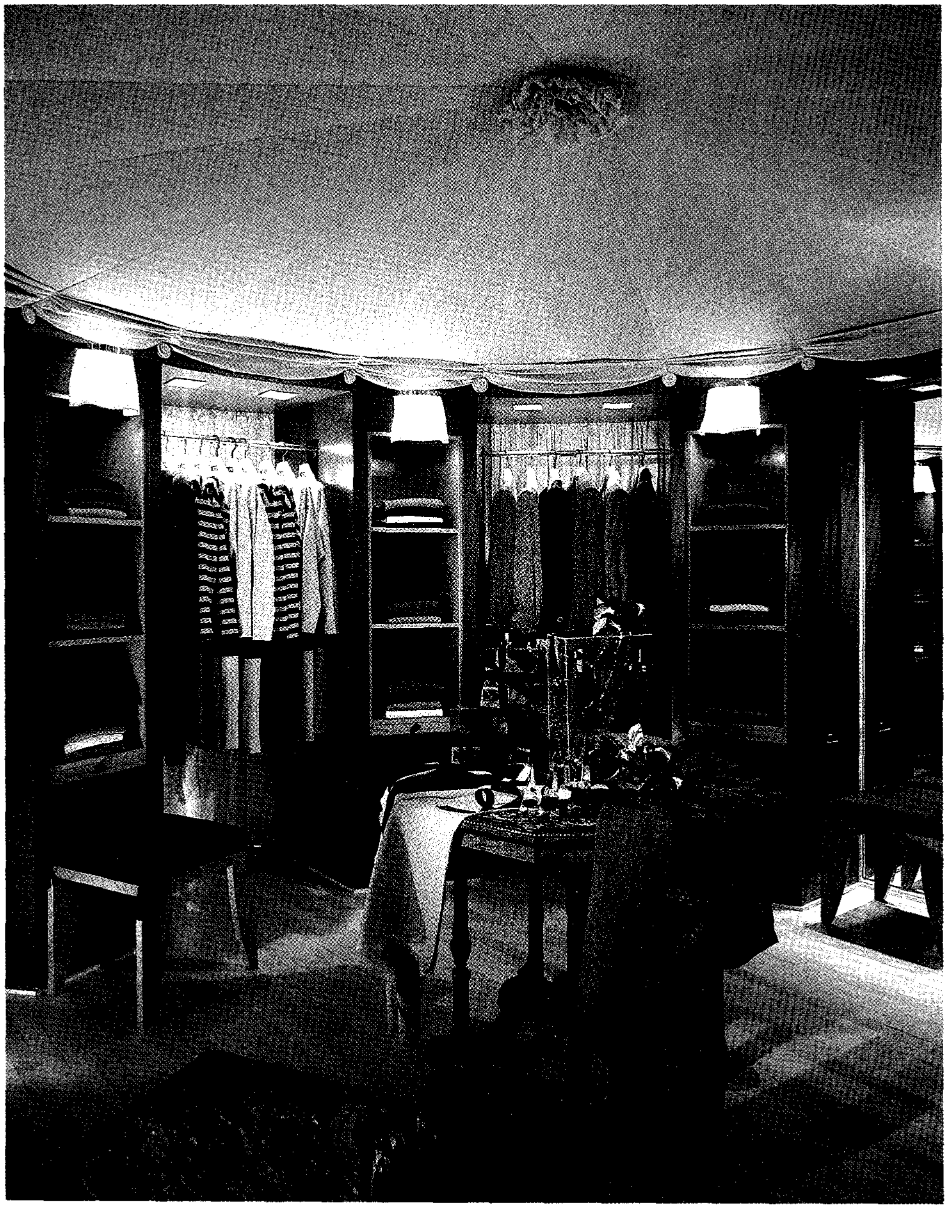


The cabinetry suggests the Biedermeier style.



The colors and materials are familiar Graves.

The two-story entry of Diane Von Furstenberg's small, densely detailed shop on Fifth Avenue has a barrel-vaulted ceiling made of *faux vert-de-gris* lattice tied with gold cord.



Swags and rosettes finish the ceiling, upholstered in Michael Graves's cotton satin from Sunar. Graves designed the "Roman" benches especially for this shop.

DIANE VON FURSTENBERG THE COUTURIER WAS BORN IN the imagination of Diane Von Furstenberg the licensing tycoon the instant she noticed that a small shop on the ground floor of the Sherry-Netherland had become available. Her dream was to create an ambience so persuasively elegant that "a woman could take it as a compliment if a man gave her a piece of string" from the store. Under the circumstances, her choice of architect was somewhat surprising. While Michael Graves is undeniably postmodernism's glamour boy, his work has heretofore been more cerebral than swank. But he stretched to realize Von Furstenberg's dream by providing an appropriate degree of opulence. Instead of trying to make the tiny shop seem spacious, Graves encapsulated the space, turning each level into two rooms. The result is rather cabinet-like, leaving the customer with the sensation of being a Lilliputian inside an extravagantly appointed Biedermeier armoire. ■

BEST BETS

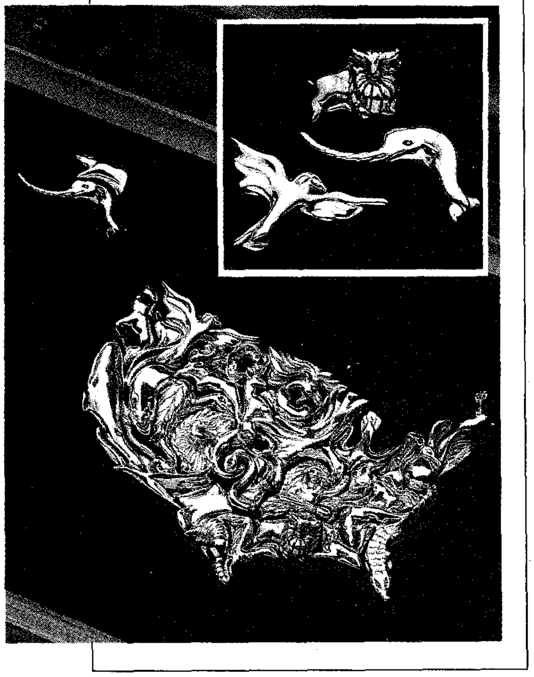
The best of all possible things to buy, see, and do in the best of all possible cities.

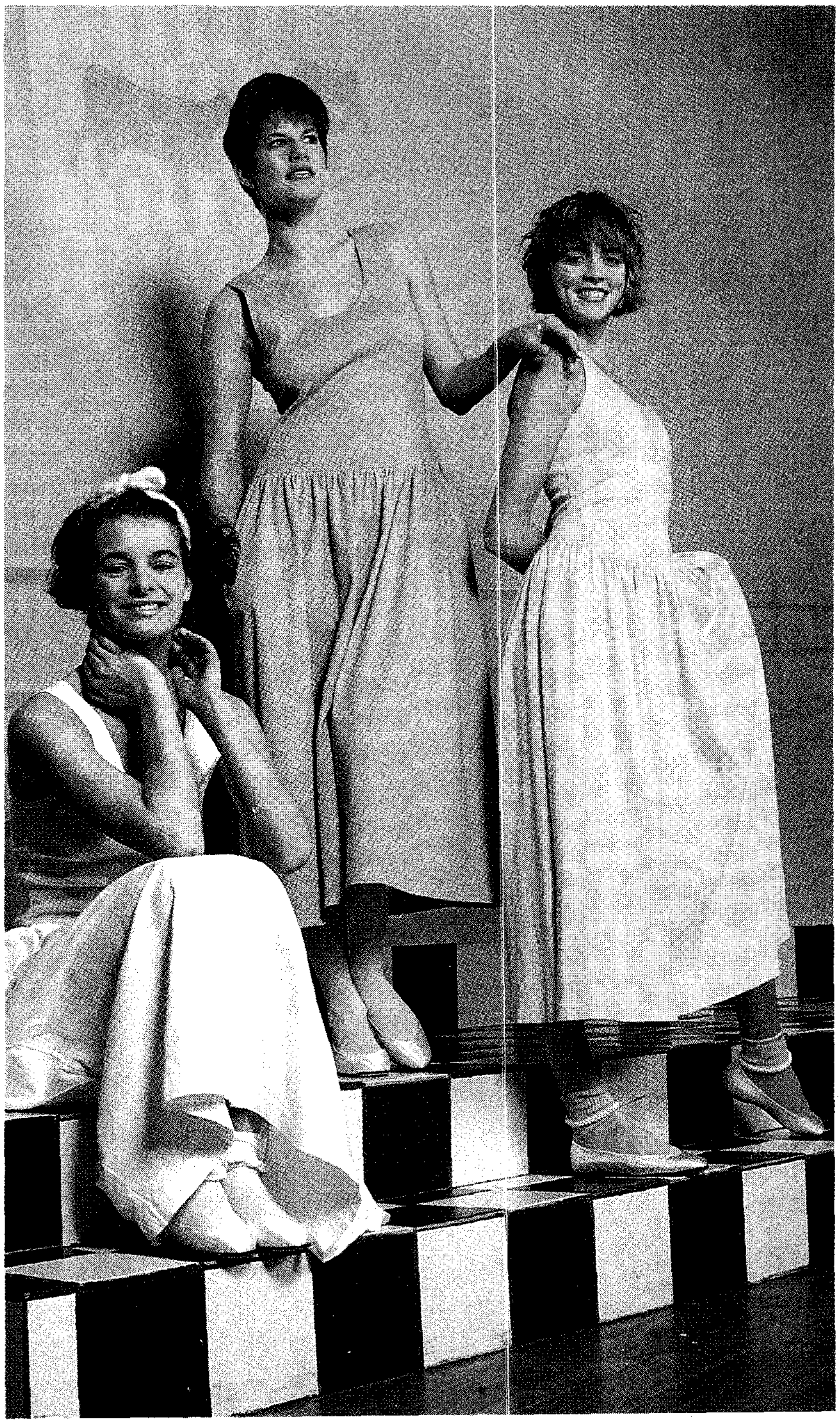
By Corky Pollan

Pieces of State

Would we actually *play* with a $2,100 sterling-silver puzzle? Probably not. We'd be too afraid we'd lose one of the 33 handcrafted pieces. But we'd love to gaze upon them, put together, in their handsome burl box. The work of Australians Ilaria and Angiolo Logi, who learned their silversmithing skills in Florence, the puzzle is a marvel of research and craftsmanship. The pieces interlock to form a map of the United States ($1,350 in bronze). Each piece is an exquisite native animal, and each creature—from the alligator to the wolf—is indigenous to the part of the country that it defines.

INCORPORATED GALLERY/*1200 Madison Avenue, near 87th Street/831-4466*
HENRI BENDEL/*Frank McIntosh*
NEIL ISMAN GALLERY/*1100 Madison Avenue, near 83rd Street/628-3688*





Happy Pales to You

It may have been a neon winter, but for spring, the fickle finger of fashion points to ever-so-delicate sorbetto colors. These drop-waist cotton-knit beauties, in six shades of pale, can be scooped up right now at Barneys. With such a luscious palette to choose from, the biggest problem may be selecting the right color. But at $50 each, perhaps an assortment is in order. Slip your feet into Andrea Carrano's grosgrain-ribbon skimmers (in these colors, plus beige and black, $85), tie on a hand-knitted angora headband (choose, if you can, from twenty shades, fire-engine red to robin's-egg blue, $45), and you'll look like an innocent who's just stepped out of *An American in Paris* or another screen gem of the fifties.

DRESSES AND SHOES/*Barneys (the Women's Duplex)*
HEADBANDS/*Zoé Coste/30 West 57th Street/245-1057*

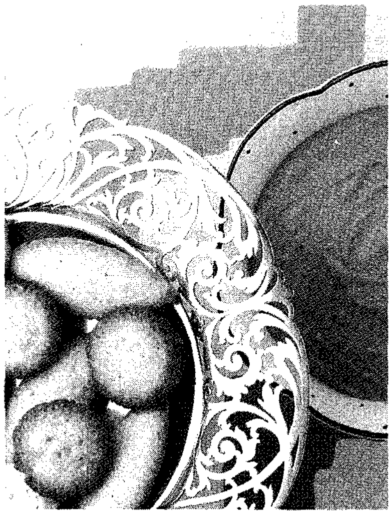
Models, left to right: Stephanie Romanov, Robin Ganter, and Julie Nelson, of Elite Model Management. Hair and makeup: Rory Gevis. Photographed at America.

Photographs: left, Aaron Rezny; right, Daniel Kron.

Best Bites

Butterscotch pudding! Sure, Mom made My-T-Fine—remember? Well, at As You Like It, it's made from scratch ($6 a pound). We serve this pud in a polka-dotted cereal bowl with a scalloped rim, $16 at Thaxton. Clustered on the silver compote are tiny financiers, Pierrot's moist almond cakes ($10 a pound). But consider the three-inch size, for a little bit more. —**Barbara Costikyan**

PUDDING/*As You Like It/120 Hudson Street/226-6654*
BOWL/*Thaxton & Company/780 Madison Avenue, near 66th Street 988-4001*
FINANCIERS/ *Pierrot/108 Montague Street, Brooklyn/(718)596-3100*



The Little Prints

"It's funny, but my pictures keep getting smaller and smaller. I think I like the intimacy that tiny artwork demands," says photographer Kathleen D. Karp of her two-by-three-inch vignettes of the city. Karp, who calls herself a "sentimentalist," snaps shots only of the places she finds special. She uses sepia tones, so her photographs look antique, hand-tints them, and then creates tiny ceramic frames, which she gilds and sets with *faux* jewels ($75). But their appeal is not merely romantic. Given the size of apartments today, and the number of bicoastal people, just consider the possibilities: an entire framed art collection perched on an end table or stashed in a piece of carry-on luggage.

SERENDIPITY 3/*225 East 60th Street/838-3531*
CUSTOM PHOTOGRAPHS/*Kathleen D. Karp/620-9581*

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Is this the winter of your discontent with the state of your house and garden? Then consider these ingenious new helpers. The Plan-A-Flex Home Designer (inset), with 400 architectural and design pieces (from windows to a baby grand), is like a sophisticated Colorforms. To preview new furniture arrangements—without lifting a chair—place the forms on the grid, and create an accurate (one-quarter-inch scale) floor plan. *The Flower Garden Planner* stirs memories of paper dolls. Punch out any of its 140 flowering shrubs, "plant" them in the empty flower border, and instantly you'll see how your garden will look at its glorious summer's best.

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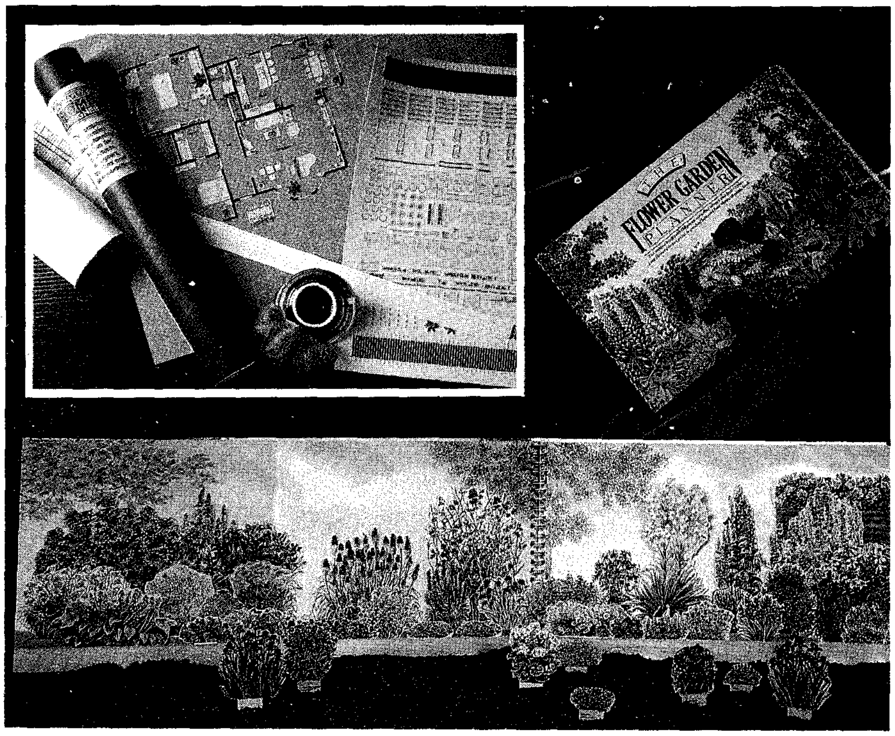
THE FLOWER GARDEN PLANNER /Simon and Schuster/$14.95



Photographs: top, Corinne Colen; left, Marcia Luce (linen, antique compote, and bowl, from Thaxton and Company); bottom, Lynn Sugarman.

Theater/John Simon

OF HARRIGAN AND HARRIDANS

"...The stars are an engaging and believable pair, but *Harrigan 'n Hart* doesn't allow the relationship a clear shape..."

MARK HAMILL, WHOSE TALENTS HAVE remained well hidden in trash like *Star Wars,* can at least reveal them in trash like **Harrigan 'n Hart.** (It should be *'n'*.) There is, I suspect, a good musical or, in Harrigan's terminology, "musical play" in the story of Ned Harrigan, the author-actor; David Braham, the composer; and Tony Hart, the female impersonator and popular star, who together originated the embryo of modern musical comedy. (Let's say they were its Aristophanes, even as Kern-Bolton-Wodehouse were its Menander.) But Michael Stewart's book is simplistic and pusillanimous. For example, Hart's most famous role was Rebecca, the sassy black servant, but this Stewart cravenly shies away from. There are allusions to a "blood disease" killing Hart, but no calling it syphilis. The book even has Hart rising from his paresis to do a final turn with Harrigan, thus robbing death of its sting and the show of its poignancy.

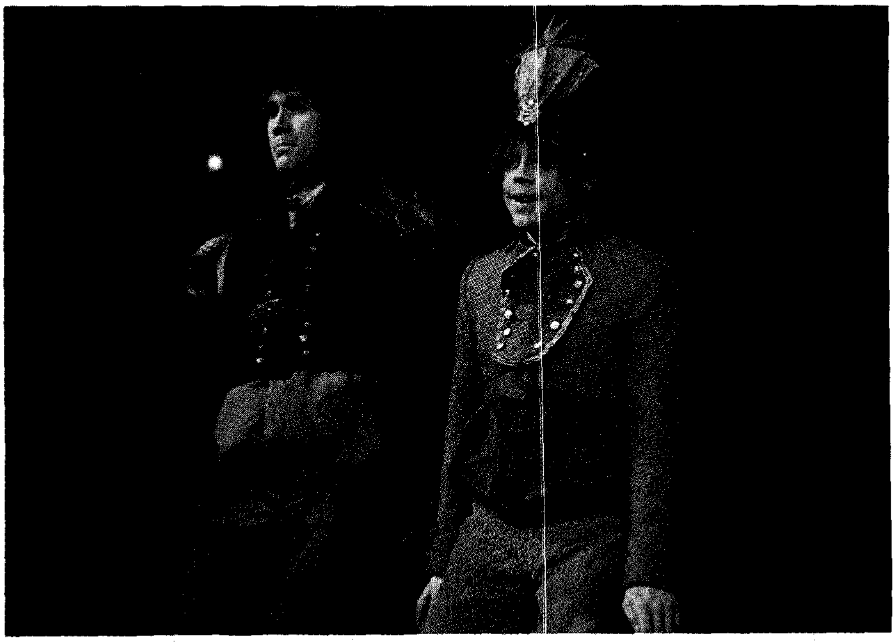
But there is worse. The book treats the relationship of Ned and Tony as a typical Broadway musical about star-crossed show-biz lovers, e.g., *Mack and Mabel.* Yet it does not come out for repressed homosexuality—which would, I presume, be historically wrong but might provide a dramatic framework. Still, some such hidden intention is at work here, reinforced by making Harrigan's wife a cipher and Hart's a harridan, who, however, by way of a typical cop-out, is redeemed in the end. That Nedda Harrigan Logan, Ned's youngest daughter, was a contributor to the show may account for Ned's being turned into a plaster saint. But the worst opportunities missed are the chance to evoke the Irish-immigrant milieu from which Harrigan's shows drew their inspiration, and the even better chance to convey the life of the variety circuit, where Harrigan and Hart met and had their early successes.

What a musical this could have been in better, more honest hands! The best that can be said for the lyrics of Peter Walker and music of Max Showalter is that they already sound as dated and trivial as the original Harrigan-Braham songs interpolated into the score, but without even their historical interest. As for Joe Layton's staging and choreography, proficient though they are, they're a bit too old-hat for 1985, and a mite too daringly avant-garde for a century or more ago.

Still, the production does have virtues the book and score lack. Thus Hamill brings charm, perkiness, and boyishly insolent sparkle to his acting, singing, and dancing, and one can imagine how good he might have been in a show willing to risk a little reality. Harry Groener is an amiably laid-back Harrigan, doing everything asked of him with an easy, winning grace—but, alas, that everything is perilously close to nothing. These two are an engaging, believable team—they even look reasonably like their prototypes—but the show does not allow their relationship to assume a clear shape: friendship, brotherliness, or something beyond.

But, again, even the second-best sets of David Mitchell work handily (I liked the turning of the theater's back wall, pipes included, into a mural of New York street life), and Ann Hould-Ward's costumes have just the right shoddy elegance and shabby cheerfulness. Richard Nelson's lighting takes active part in the drama (or comedy), and John McKinney's orchestrations seem to have the proper period flavor. The supporting cast, headed by Armelia McQueen, Christine Ebersole, and Tudi Roche, performs handsomely, and the singing-dancing chorus has one absolute charmer in Amelia Marshall, who ought to go far.

Yet is all this enough? For terminally tired businessmen and quintessential theater-party ladies, certainly; for the rest, I wonder. Still, the hunger for musicals and the leanness of the season might combine to put *Harrigan 'n Hart* across. It is jejune and mildly soporific, but otherwise inoffensive; if the show fits your intellectual size, by all means wear it.



Team in tune: *Harry Groener and Mark Hamill as Harrigan and Hart.*

THE TOUTING OF **Oh, Boy!** (1917), THE first of three concerts of early Jerome Kern musicals honoring the composer's centenary, couldn't be more clamorous. In the January 27 *Times,* Gerald Bordman writes that these shows for the small Princess Theatre gave "birth to the modern musical comedy"—of whom and what has this not been said?—and that they were "intimate . . . literate and witty." This last is self-plagiarism from Bordman's biography of Kern, in which the lyrics by P. G. Wodehouse are said to be "literate, witty," and the music by Kern "one of his finest achievements . . . not a weak [number] in the score [of] superb songs . . ." As for Guy Bolton's book, it is "believable, if slightly far-fetched," with relatively "three-dimensional" characters, and dialogue that is "literate and witty [such masterly epithets must be reprised] with a minimum of

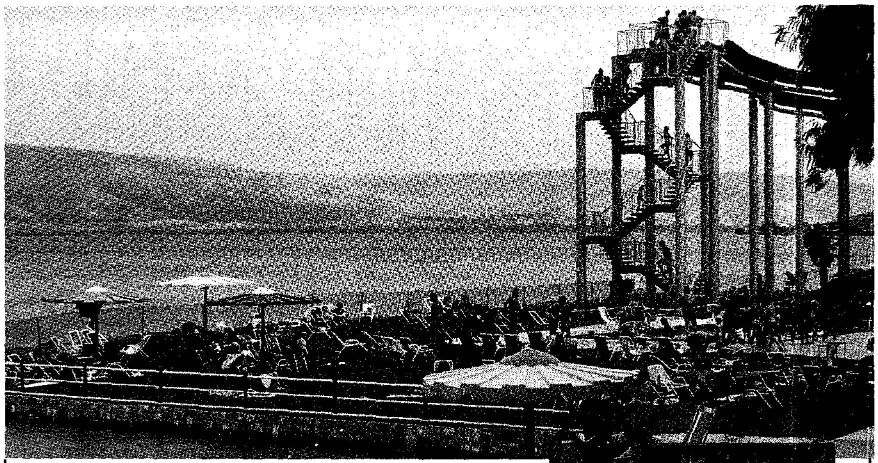
Photograph ©1984 by Martha Swope.

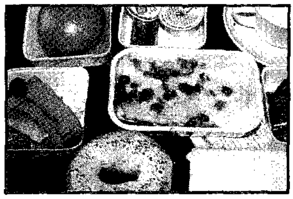
outlandish puns . . . ." *Stagebill,* the program brochure at Carnegie Recital Hall, where the shows are being presented, has Robert Kimball praising a "coherent libretto that drew its humor more often from situations than from gags and one-liners." And reviewing *Oh, Boy!* as well as previewing the brace of Princess musicals to follow, John Rockwell, in the *Times,* called them all "so wonderfully, tunefully, funnily *good.*"

Well, one man's italicized "good," like another's "literate, witty, and superb," is a third one's antiquated, anemic, pathetically benighted (especially when striving for sophistication), and, with modest exceptions, boring. There is not a single song up to the best of Kern here, not even "Till the Clouds Roll By," which lent its title to the 1946 myopic "biopic." True, aside from the dreary "Nesting Time in Flatbush" and the ghastly "Flubby Dub, the Caveman" (about as gratuitously tossed in as a song can be in a supposedly forward-looking musical where the songs allegedly advance the plot), the score can bear one hearing. And what the program calls "Buffo Dance," a piece of mercifully wordless jazz, is rousing fun. If it is played as originally orchestrated by Frank Saddler, Saddler may indeed be the father of modern orchestration, but there is additional orchestrating by Russell Warner, and the program, which doesn't even mention Saddler, is no help here.

The lyrics never rise above the level of "When you're able to say/ As you're hitting the hay,/ 'This is the end of a perfect day!' " and "It's a land of flowers/ And April showers/ And sunshine in between . . ./ And no one hurries,/ And no one worries,/ And life is like a song . . . ," which should please polysyndeton lovers and platitude fanciers, and nobody in between. The true pain, however, is the book, which does, to be sure, have a few threadbare comic situations and sexual innuendo to make the angels weep rather than blush; mostly, though, it is precisely pitiful one-liners and paltry puns. And this concert staging deprived the show of whatever visual and choreographic interest might come to its rescue. Among the cast—clearly left to their own devices, there being no credit for direction—Michael Maguire, Jeanne Lehman, and Cris Groenendal sang pleasingly, and Paige O'Hara even acted with aplomb. The tidy little chorus and the lively ten-piece band functioned cheerily under the baton of John McGlinn, who also reassembled the scattered bits of the score like Isis those of her husband, Osiris.

And why is the show called *Oh, Boy!*? Because the bumbling hero periodically utters that literate and witty exclamation, and, at the very end, the heroine tells him, "I can see, George, I'll have to be a little firm with you." To which he: "A little firm? Good! Let's incorporate right





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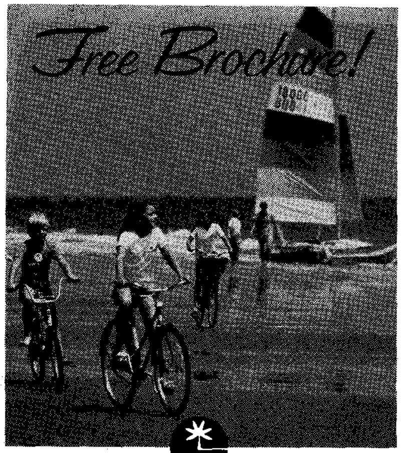
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“. . .*Oh, Boy!* isn’t the best of Kern; Giraudoux’s wit survives this *Madwoman*. . .”

now!” Whereupon the entire cast, in unison, exclaims, “Oh, boy!” and the curtain, if there were one at Carnegie Recital Hall, would fall upon all these three-dimensional characters and their minimum of puns.

JEAN GIRAUDOUX WAS, IN HIS BEST plays, a master of bittersweet poetry and wit so exquisite as to cross the border of preciosity. But preciosity backed up by so much intelligence, disarmingly trenchant perception, and balletic leaps and twirls of the imagination can achieve a quality that only calipers could differentiate from greatness. In his finest works, which have a verbal music comparable to Ravel’s instrumental one, Giraudoux hovers between the serious and the airy, the dapperly ironic and the lyrically forgiving. In his later and weaker plays, however, he could become too sweet, as in **The Madwoman of Chaillot,** or too bitter, as in *Sodom and Gomorrah.* Still, even such a lesser play as *The Madwoman* towers over what is being concocted nowadays, and, amazingly, can survive even a production as lamentable as the Mirror Repertory Company’s.

The MRC, now in its second season, is one of those aggregations (the City Repertory Company and the Jean Cocteau Repertory are others like it) whose premises a wary critic enters with dire forebodings, and preferably not at all. Sabra Jones, the artistic director, is a woman of boundless ambition and circumscribed talent. For the likes of her, the German language has the apt word *Antitalent* and the even apter idiom *“jemandem das Handwerk legen,”* which translates roughly as “deprive someone of his trade” because of extreme incompetence. Miss Jones is the kind of thespian who does three gestures and two grimaces per one small word, and telegraphs her messages as if she were a major stockholder in Western Union. To Giraudoux’s sweet and idealistic Irma, she brings an overripe aspect and a three-dollar-bill innocence that redefine the term “artistic director” as someone who casts herself because no one else in his right mind would.

But almost everything about this production is tragically, comically wrong. Take Geraldine Page as the protagonist. In no other country could someone achieve theatrical stardom with such mush-mouthed diction, neurotic tics of delivery, and slatternliness of behavior, identical in every role. The actress, whose face now resembles a melting Charles Laughton mask, makes love to herself onstage constantly and brazenly: Mad she may well be, woman she never struck me as, and as for Chaillot, she is as French as a soggy doughnut. Giraudoux wrote the part for Marguerite Moréno, an actress whose vocal and gestural command were models of inspired discipline; for Miss Page’s performance one can say at best that it is a pretty fair impersonation of Sandy Dennis. Occasionally she does do something funny; more often, the wit is Giraudoux’s, and indestructible.

Of the three other madwomen, Carrie Nye, though much too southern for comfort, nevertheless brings some welcome method to her madness—some stylishness and control; Madeleine Sherwood, if nothing else, looks funny: Charlotte Corday as Rowlandson might have drawn her. In the big scene with these two, even Miss Page functions passably, though the bottom drops out with the arrival of the fourth madwoman, Grayson Hall, who, if she were better, might pass for Harvey Fierstein in drag. Clark Middleton, however, is persuasive as the Deaf Mute, and Frank Hamilton brings authority to the Ragpicker. W. B. Brydon and Bryan Clark, though unsubtle, are at least genuine professionals; the others, though none of them can approach Miss Jones, fall variously—some thuddingly—short.

James Tilton’s scenery and Gail Cooper-Hecht’s costumes are, perhaps inevitably, affected by Christian Bérard’s brilliant ones for the original production, which, of course, they cannot begin to match. Stephen Porter’s direction does tolerably in the cramped space, but Giraudoux, even in Maurice Valency’s adaptation, goes right on triumphing.

KEITH REDDIN’S ATTEMPT AT A BLACK absurdist farce, **Life and Limb,** though given the usual inventive and *soigné* production by Playwrights Horizons, is factitious and forced, and toward the end doesn’t even make sense. Influenced by everyone from Albert Innaurato to David Mamet, with dollops of John Guare particularly noticeable, this is the story of a right-armless Korean veteran who is jobless and desperate in New Jersey while his wife and her girlfriend frequent the movies, and wifey even takes a lover.

Our hero finally gets a job from a vicious young tycoon who went crazy in Korea but became a millionaire on our hero’s suggestion to manufacture artificial limbs. In the end, hero, wife (who nonsensically gets days off from hell), and friend all end up in Hades, making pot holders or working in supermarkets, until hero recovers his arm and all are back in New Jersey. Is this a fate worse than hell? Good actors like Reddin should act and leave writing to others. ■

Wine/Alexis Bespaloff

FOR A FEW DOLLARS LESS

"...One simple but effective rule to follow when buying whites under $6 is to avoid any wine older than eighteen months..."

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WHEN I LOOK FOR WINE BARGAINS, MY tendency—and that of many other wine drinkers, I imagine—is to look for inexpensive examples from established wine regions. If $20 is more than I want to spend for a red Bordeaux, the same characteristics are available, on a smaller scale, in a $5 or $6 *petit château,* and a $5 Mâcon Blanc can stand in for a Puligny-Montrachet or Meursault at triple the price. But cheaper versions of most fine wines such as Châteauneuf-du-Pape, Barolo, and California Chardonnay and Sauvignon Blanc are disappointing more often than not. Those who want variety as well as value, therefore, will be drawn to shelves displaying labels from less familiar wine-producing regions.

Unfortunately, after trying a wide selection of more than 120 red and white wines under $6 (excluding jug wines), and reviewing notes on another 100 tasted recently, I concluded that many of the neglected wines from central and Eastern Europe, South America, and obscure parts of France and Italy are poorly made and not worth even their low prices. The reds are often coarse, common, and less attractive than many widely distributed jug wines that are no more expensive, and the whites are likely to be dull and lifeless, if not flawed. Actually, one simple but effective rule to follow when buying whites under $6 is to avoid any wine older than eighteen months. That means buying only 1983s today, and as they appear, 1984s. For every exception to this rule there are a dozen 1982 and 1981 whites from Spain, Portugal, Hungary, Yugoslavia, Romania, Bulgaria, Argentina, and Chile, as well as lighter-bodied wines from France, Italy, and California, that are, if not oxidized, certainly faded and without appeal.

There are, of course, quite a few interesting moderately priced wines available; the selections that follow, however, reflect the fact that there is a greater variety of distinctive reds than whites. All prices include normal markups, but many of these wines can be found in a number of stores for $1 or $2 less.

Some of the most dependable red wines are those made from Cabernet Sauvignon, the most widely available examples of which are red Bordeaux. I plan to discuss château-bottled Bordeaux in a future column, but their brisk, tannic quality can also be found in some of the inexpensive proprietary wines from that region, such as La Cour Pavillon 1981 ($5.49), which has somewhat more flavor than most of them. Other dependable examples of basic Bordeaux include Chevalier de Védrines 1982 ($3.99), Oliver de France 1982 ($4.59), and the lighter but agreeable non-vintage Baron de Luze ($2.99).

Few California Cabernets sell for less than $6, but among those that do, I like the typically ripe, full Glen-Ellen Cabernet Sauvignon 1982 Proprietor's Reserve ($4.49) and the lighter, more restrained Fetzer Cabernet Sauvignon 1982 from Lake County ($5.59). And there are two readily available and inexpensive California red wines that are, in fact, made primarily from Cabernet Sauvignon—the nicely balanced Robert Mondavi Red 1982 ($4.75) and the full-bodied, ripe, and rich Monterey Vineyard Classic California Red 1980 ($4.25).

Although Cabernet Sauvignon is planted extensively in Chile, relatively few labels of Chilean Cabernet are seen here. The best-known is that of Concha y Toro, whose 1981 ($4.49) is an attractive wine. Two other interesting Chilean Cabernets have appeared recently—Don Gabriel 1982 ($2.99) and the well-defined 1982 produced by Miguel Torres (of the family that makes excellent wines in the Penedès region of Spain) under the Santa Digna label ($4.49). There are an increasing number of Cabernets and Merlots from European countries other than France, some rather raisiny and without much varietal character, others thin and faded. Two agreeable exceptions are the Premiat Cabernet Sauvignon 1980 ($2.99) from Romania, sporting a new label (the 1979 is less appealing), and, from Hungary, the Duna Merlot 1981 ($3.09).

The selection of wines from Italy continues to increase, and while most of the attention is focused on such big reds as Barolo, Barbaresco, and Brunello di Montalcino, there are also distinctive moderately priced wines to be found. In Piedmont, for example, the Dolcetto grape produces flavorful but supple dry reds that have some similarities to such Beaujolais *crus* as Moulin-à-Vent or Morgon. Four examples of the appellation Dolcetto d'Alba are the elegant Prunotto 1982 ($5.75), the more tannic Cappellano 1982 ($4.49), the evolved and austere Franco Fiorina 1982 ($5.69), and the impressive Dosio 1983 ($5.69), which combines fruit and substance.

In the Gattinara region of Piedmont, the Vallana firm produces a range of fine

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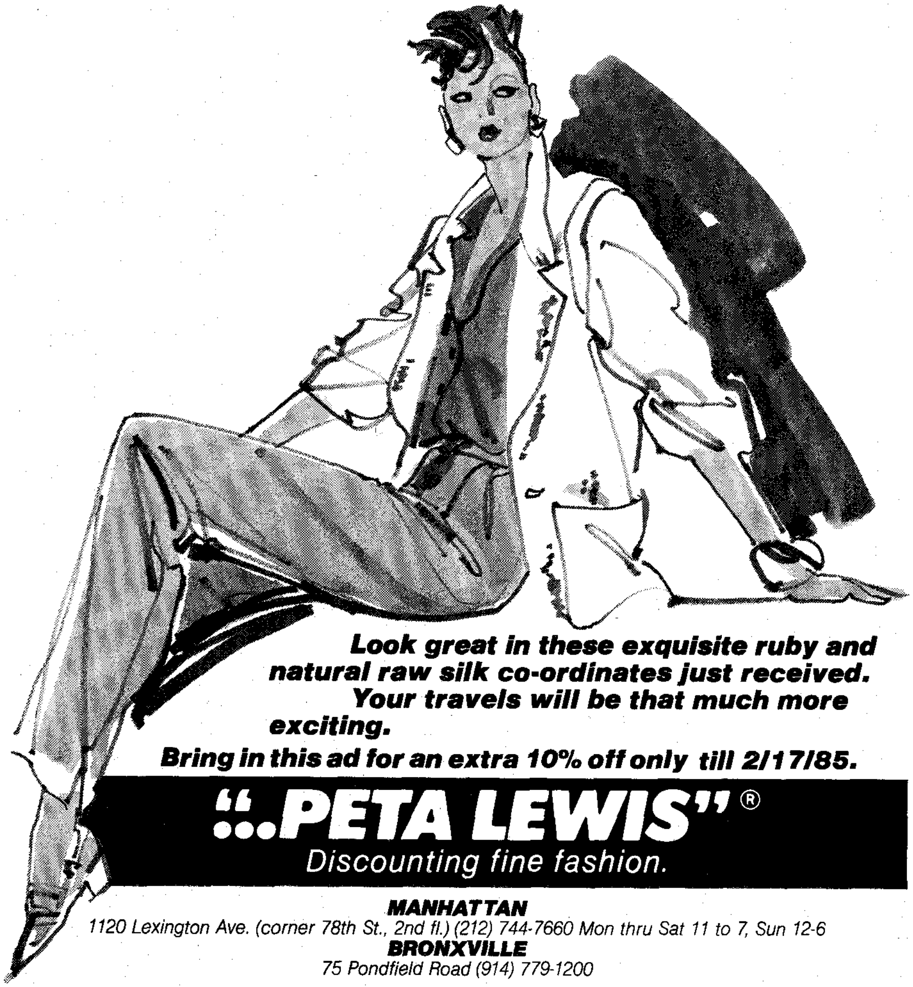

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red wines, among them two particularly good values—the Bonarda 1980 ($3.99), made from the grape of that name, which has character and grip, and the rich, complex, and mature Spanna Montalbano 1977 ($4.99), made from the Nebbiolo grape.

Two firms that make Brunello di Montalcino also produce sturdy reds at a considerably lower price; the Barbi 1981 ($3.99) from Fattoria dei Barbi and the somewhat richer Rosso Col d'Orcia 1981 ($4.49) are both worth trying.

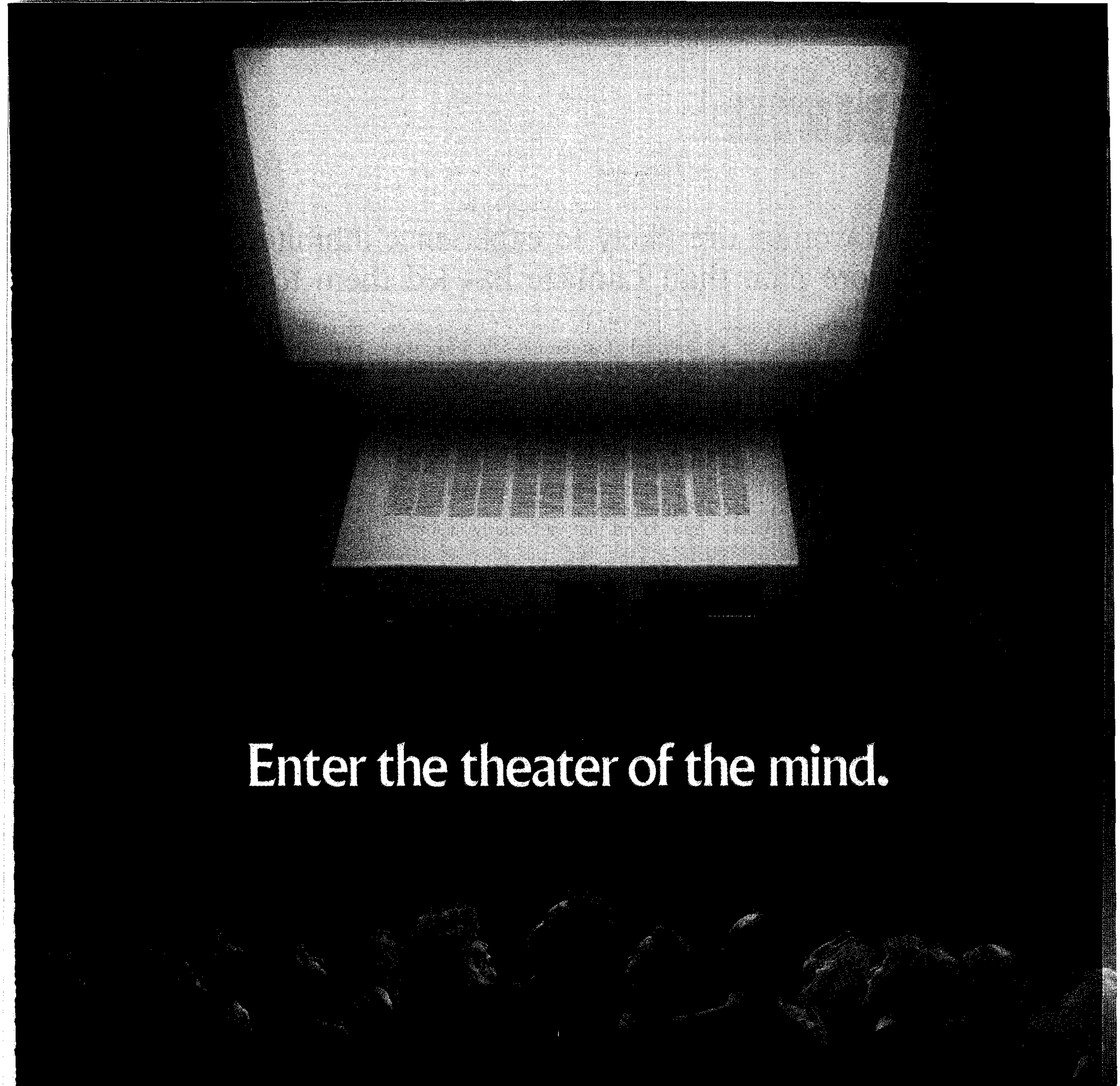
THE FINEST DRY WHITE WINES ARE PROduced from the Chardonnay grape, and the prototypical moderately priced Chardonnays come to market as Mâcon Blanc. Good examples that are widely available at $5 to $6 include the 1983s of Duboeuf and Fessy, as well as those labeled Les Charmes and Le Grand Cheneau. Another good white Burgundy is the 1983 Chablis of Besson ($5.99).

A relatively new source of inexpensive Chardonnay is Northern Italy. The wines are a bit lighter than those from Burgundy, but the best of them have enough liveliness and varietal fruit to make them very appealing. Some good 1983 Italian Chardonnays at $4 to $5 are Bollini, Torresella, and Principato.

Italian Pinot Grigio has achieved great success in the past few years, and it's no longer unusual for a store to display only one or two Soaves and half a dozen Pinot Grigios. Some good examples of this refreshing dry white priced at $4 to $5 are the 1983s of Bollini, Cavit, and Duca Badoglio.

If Chardonnay produces the finest dry whites, then the wines made from Sauvignon Blanc are surely the most pronounced in character. The trick is to retain the grape's individuality without making the wine too aggressive, and, as with Chardonnay, it's not easy to find good examples at moderate prices. One excellent value from Chile is the Sauvignon Blanc 1984 of Miguel Torres ($4.49), a light, crisp wine that succeeds at combining liveliness and delicacy better than nine out of ten Muscadets. The 1984 of Concha y Toro ($4.49) is also good. Chevalier Védrines 1983 ($3.99) is a more flavorful Sauvignon Blanc from Bordeaux. And many people consider the grassy, well-defined California Sauvignon Blanc of Gallo ($2.99) the best of that firm's inexpensive varietals.

Two unusual and dissimilar whites are the Buena Vista Spiceling 1983 ($5.99), a fruity, spicy California wine made from Gewürztraminer and Johannisberg Riesling, and Aveleda Vinho Verde 1983 ($3.19), a delicate, crisp, and refreshing dry wine from northern Portugal. Finally, don't forget that many fragrant and delicious 1983 German Rieslings, described here recently, are available for $5 or $6. ▬



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CHILDBIRTH NEWS

> "...Certain women are likely to experience inhibited or prolonged labor, or more pain than Lamaze has led them to expect..."

OBSTETRICIAN EDWARD BOWE HAS SEEN it happen countless times, usually in a first pregnancy, he says, "to women I would describe as high-strung—often hardworking, professional, high achievers." The woman goes into labor. "When the contractions are holding steady at three-minute intervals, we agree to meet at the hospital," says Bowe, an associate attending obstetrician and gynecologist at Columbia–Presbyterian Medical Center. "I enter her room, and I see her sitting bolt upright in the bed, an anxious look on her face. 'The contractions have stopped,' she announces. 'Are you going to send me home?' "

Having a baby: *Don't let others pressure you, but know the risks.*

The woman's physiological response is not uncommon. Much of the pain associated with labor is brought on by the body's autonomic nervous system. The onset of labor triggers the "fight-flight" instinct in some women. The body gears up to confront the enemy or to escape. The brain sends hormones called catecholamines—adrenaline and noradrenaline—surging through the bloodstream. The heart starts to pound, blood pressure rises, breathing speeds up, and certain smooth muscles tense involuntarily. Other smooth muscles, such as those surrounding the uterus, cease contractions and relax.

Ironically, according to Bowe, it is hard-driving, energetic women who often have these "highly tuned" autonomic nervous systems. He says that many intelligent people are unable, despite natural-childbirth training, to suppress the body's powerful involuntary response to the onset of labor. "Maybe their [Lamaze] training is inadequate, or it only works with certain kinds of women," he explains. "A woman accustomed to achieving begins to wonder, 'Why can't I do this just as well?' There is almost an implied stigma when a woman doesn't succeed in avoiding the pain of childbirth. But the fact is, it's hard to be a golden girl during labor."

Common as inhibited labor is, you are not likely to hear about it from your Lamaze instructor. The "inventor" of prepared childbirth, Grantly Dick-Read, described the fear-tension-pain progression of labor more than 50 years ago. But he believed then—and most childbirth teachers still feel—that with few exceptions women can be trained to override what is in fact the body's "natural" reaction.

Bowe is less sanguine about the possibility of eliminating pain. "Typically, I have found that particularly in first labors a certain type of individual is likely to experience either inhibited labor or prolonged labor, or more pain than Lamaze has led them to expect."

Bowe believes the answer for women who find it difficult to put mind over matter is some Demerol or a regional anesthetic called an epidural. Using medication to help overcome the body's instinctive response is not an admission of inadequacy, he says. As another obstetrician puts it, "There is probably no way, short of extensive biofeedback training, to completely override your autonomic nervous system."

LETTING GO

JUST AS CERTAIN PERSONALITY TYPES may make for a more arduous labor, so, too, may certain temperaments make breast-feeding the new baby more difficult—if not impossible. Every new mother—even if she's malnourished—produces milk, but the problem for some is getting the milk to the baby. Stress, nervousness, tension, self-consciousness, fear, or anger can inhibit the milk-delivery system. "A woman's breasts may be completely full," says Dr. Ina Cholst, an assistant professor of obstetrics and gynecology at Cornell University Medical College, "but if her 'let-down reflex' fails to work, the baby will get very little."

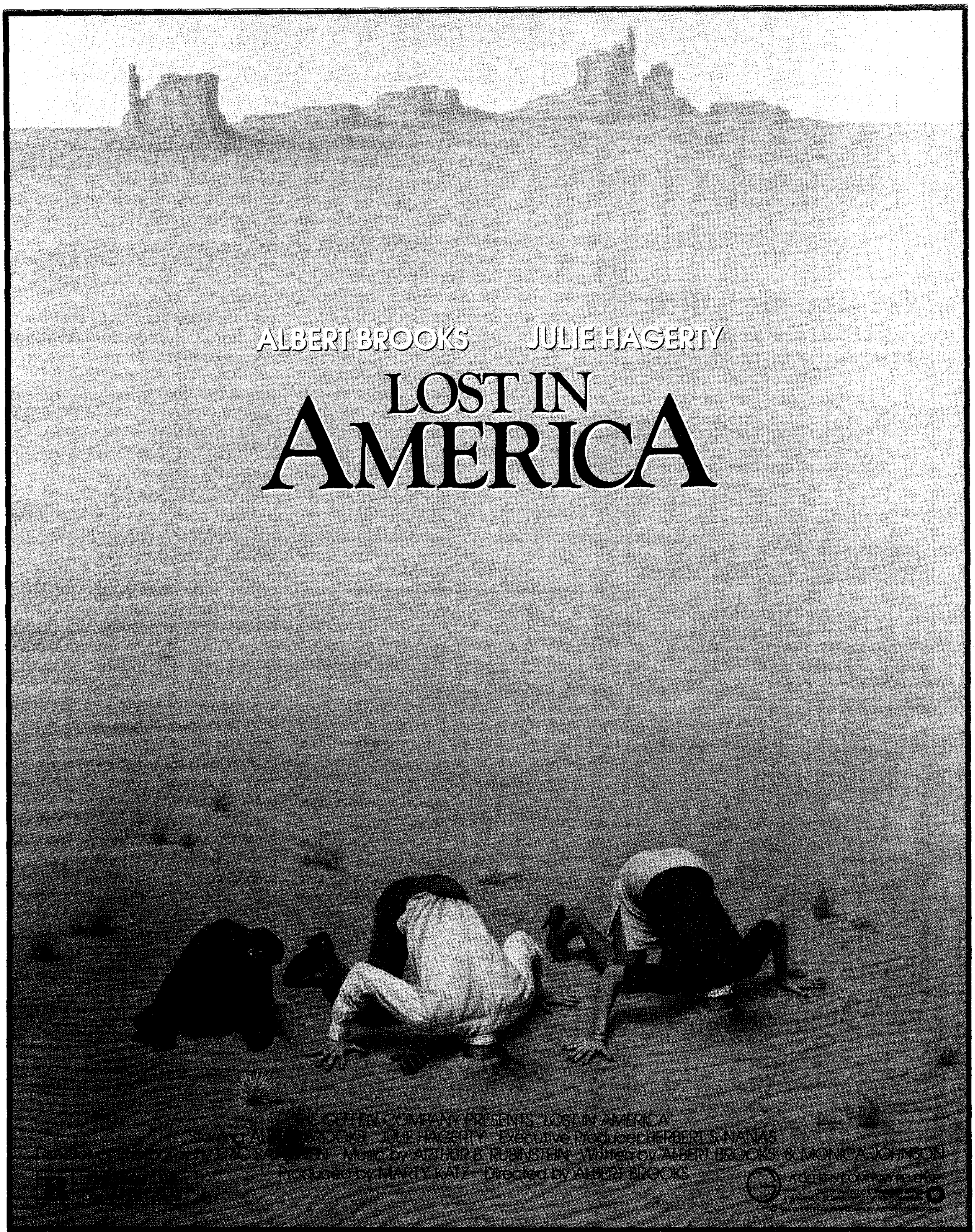
A new mother's pituitary gland produces two hormones essential for breast-feeding: prolactin—stimulated by suckling—which helps the breasts produce milk, and oxytocin, which causes the cells around the breasts' milk ducts to contract and eject, or "let down," the milk. Oxytocin surges during childbirth, suckling, and orgasm and is closely linked to a woman's emotional state. Thinking or dreaming about the baby or hearing it cry can release oxytocin and stimulate the let-down reflex. In most women, the reflex feels like a tingling sensation, and it can actually cause the milk to drip or spurt.

Any kind of distraction can inhibit the release of oxytocin. Then all the suckling in the world won't contract the milk sacs deep within the breasts. If the milk doesn't let down, the sacs remain full, and eventually the breasts stop producing more milk.

Milk production is a process of supply and demand. That's why a woman who decides to go back to work while continuing to breast-feed at night finds that her milk supply automatically adjusts. Similarly, a mother of twins is able to produce enough milk to feed both babies. Cholst suspects that old wives' tales about women whose milk supplies dry up after a fright are really examples of oxytocin inhibition. The same goes for the woman who stops nursing after a week or so because she "doesn't have enough milk." She's got the milk; it's just that she hasn't found a way to get it to the baby.

There is a "cure" for women who are

Illustration by Vivienne Flesher.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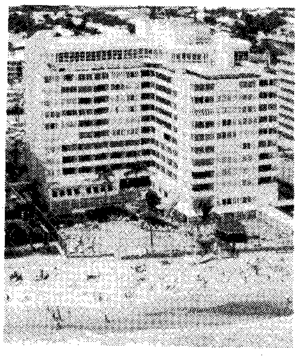

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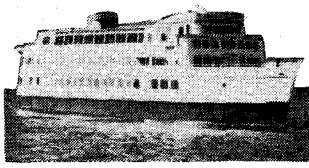


> "...The more a mother drank, the more likely she was to have a small baby..."

having trouble with their let-down reflex: Relax before and during breast-feeding, says Cholst. Get away from people who make you feel self-conscious; have a drink; take a shower or bath before the feeding; do your Lamaze breathing; and hold the baby close. A last resort, for women who still find let-down elusive, is a nasal spray containing oxytocin. One squirt and the hormone is absorbed, sending a message to the milk sacs to contract, bypassing the emotional signals that are inhibiting the ejection reflex.

"It makes sense to use the nasal spray, but I would hate to see someone relying on it too much," says Niles Newton, professor of behavioral science at Northwestern University Medical School in Chicago. "It works best as a way to get you over the initial hump, to build your self-confidence so that let-down can occur naturally."

NEWBORN DANGER

ONE OF THE LEADING CAUSES OF DEATH by infection among newborns in this country is a tiny organism most people have never heard of. It is called Group B (beta hemolytic) streptococcus—or B-strep for short. Doctors say the deadly infection, which spread rapidly during the 1970s, now affects 2.3 out of every 1,000 live births.

B-strep passes from mother to baby during childbirth. It attacks swiftly during the first hours or days of a baby's life and leaves at least half of its victims dead. Scientists suspect that the organism lives in the gastrointestinal tract and from there "colonizes" in the birth canal. Both men and women can be carriers, and many doctors believe that the organism may be sexually transmitted.

Preventing the illness in babies is difficult for several reasons: (1) While as many as 25 percent of women may be carriers, it is impossible to know who will pass the organism on to her baby; (2) during pregnancy, culturing the vagina or cervix for B-strep may yield positive results some weeks and negative ones in others; (3) antibiotics do not always cure the disease in mothers, though they usually do in infected infants.

As a result, some hospitals have opted to culture virtually every pregnant woman near the end of her pregnancy. "Here at Babies Hospital, we are in favor of screening everybody," says attending neonatologist Dr. Joan A. Regan. "We treat those whose cultures are positive, and then we culture them again during labor." Even if antibiotic treatment fails to eradicate the organism, merely reducing its population in the woman's birth canal can minimize the chance of her passing it to the baby. And by knowing which women are carriers, doctors can target the babies who are more likely to get sick and monitor them. Regan says the screening program at Presbyterian has cut the B-strep mortality rate from about 60 percent to under 10 percent.

Doctors at New York Hospital-Cornell Medical Center take a different approach. They don't deny that B-strep often brings tragedy, but their policy is more restrained. Maurice Druzin, director of obstetrics there, says, "The attack rate is low, the carrier rate high, and the question becomes, 'Am I really going to screen everyone for the very few that will be at risk?' The recurrence rate is high, even with treatment, and you generally should treat both the woman and her husband. Doing that means subjecting everyone to antibiotic therapy—which is not to be taken lightly."

New York Hospital's obstetricians compromise by culturing women who go into premature labor or whose membranes rupture prematurely, because experts believe there is an increased risk of B-strep infection in those circumstances. If the woman's culture is positive, she is automatically treated with antibiotics during labor. "If you *really* want to do mass screenings," says Druzin, "we should be culturing everybody for herpes, not B-strep. The majority of infected babies are born to mothers who didn't even know they had herpes. You can't do everything for everybody. You have to look at where your public-health dollars are going and make some hard choices."

That's true, says Regan, but she points out that it isn't that expensive to screen and treat all B-strep carriers. "And of course, if you are one of the few whose baby is at risk, it is worth everything."

TO DRINK OR NOT DURING PREGNANCY

TWO RECENT, UNRELATED STUDIES OFFER compelling reasons for pregnant women to stay away from alcohol—completely. Both conclude that even moderate drinkers are more likely to have babies who are underweight at birth.

Researchers at the National Institute of Child Health and Human Development in Bethesda, Maryland, asked more than 30,000 women about their drinking habits during early pregnancy. Drinkers tended to be white, between the ages of 20 and 34, married, smokers, and highly educated. After grouping the women according to their reported alcoholic intake, the scientists found that the more a mother drank, the more likely she was to have an underweight baby. Only 5.8 percent of the babies born to teetotalers were underweight. The percentage rose steadily after that:

Less than a drink a day	6.9%
One to two drinks a day	11.6%
Three to five drinks a day	16.8%
Six or more drinks a day	17.7%

So what, you ask? Pediatrician James Mills, one of the authors of the huge study published in the *Journal of the American Medical Association,* says that "weight at birth is an extremely important marker for a baby's well-being. Those babies were small for their birth dates, not premature. And such babies tend to have higher morbidity rates. We are concerned that alcohol is causing some ill effect—as yet undetermined—on the fetus."

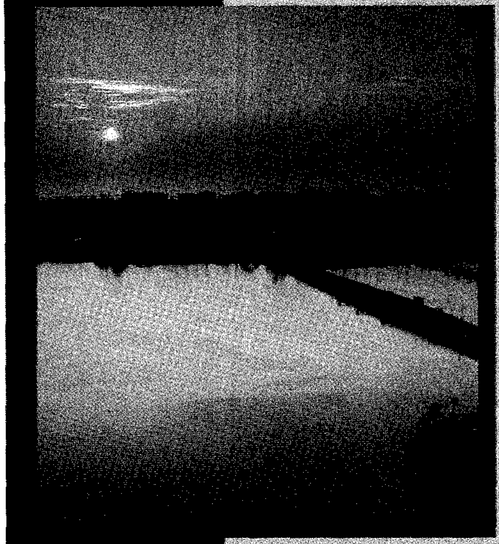
The second study, reported in the journal *Pediatrics,* is even more disheartening for drinkers. Researchers at the University of Washington in Seattle studied 453 infants whose mothers were mostly white, married, and educated. Again, the scientists found that the more a woman drank, the smaller her baby was likely to be at birth. And when examined eight months later, the babies were *still* underweight for their age.

According to researcher Helen Barr of the university's Department of Psychiatry and Behavioral Sciences, infants whose mothers were heavy drinkers and heavy smokers were doubly at risk at birth. At eight months, however, the only measurable effects were the result of alcohol. Babies of mothers who drank or drank and smoked were significantly smaller than those of mothers who only smoked or did neither.

Barr, like Mills, is concerned that the low birth weights "imply some sort of fetal compromise." Drinking at different times during pregnancy may contribute to different developmental problems, she says. And as Mills points out, "We still don't know what the most dangerous period is. Cell development and organ differentiation occur during the first trimester, but babies put on the most weight in the third trimester." The fact is that even infrequent drinking may be risky.

"You have to be concerned with these findings," says New York pediatrician George Lazarus. "Even though the differences in birth weight among [the babies of] women who drink moderately are not dramatic, there may be effects on the fetus that are more subtle and more difficult to measure." Indeed, Barr notes that follow-up studies on the 453 babies have already revealed "some attentional and vigilance deficits."

While no one would suggest that all babies exposed to alcohol are at risk, both Mills and Barr advise women who are pregnant—or trying to be—to avoid drinking altogether or, at least, to limit themselves to no more than an occasional drink. ■



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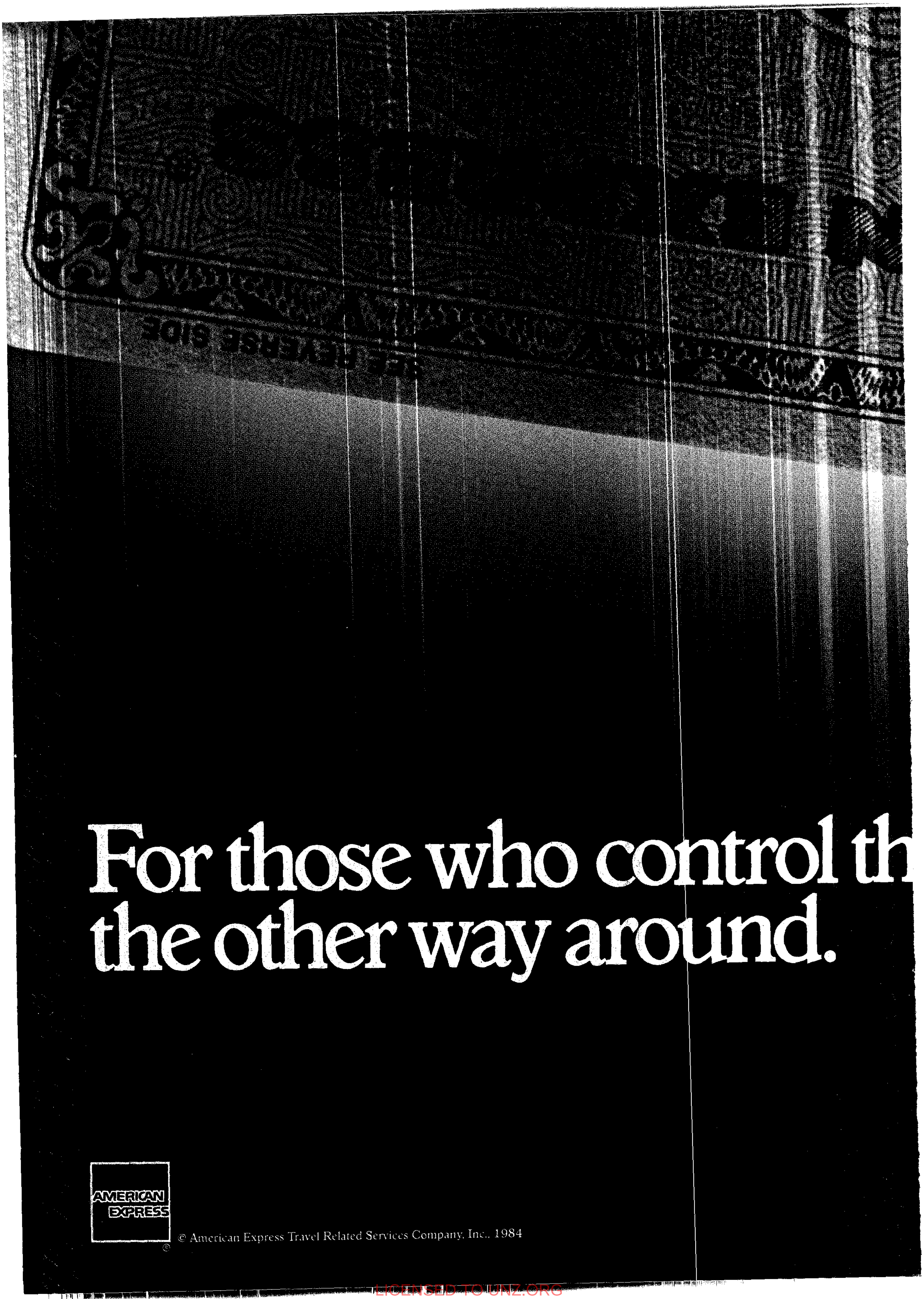
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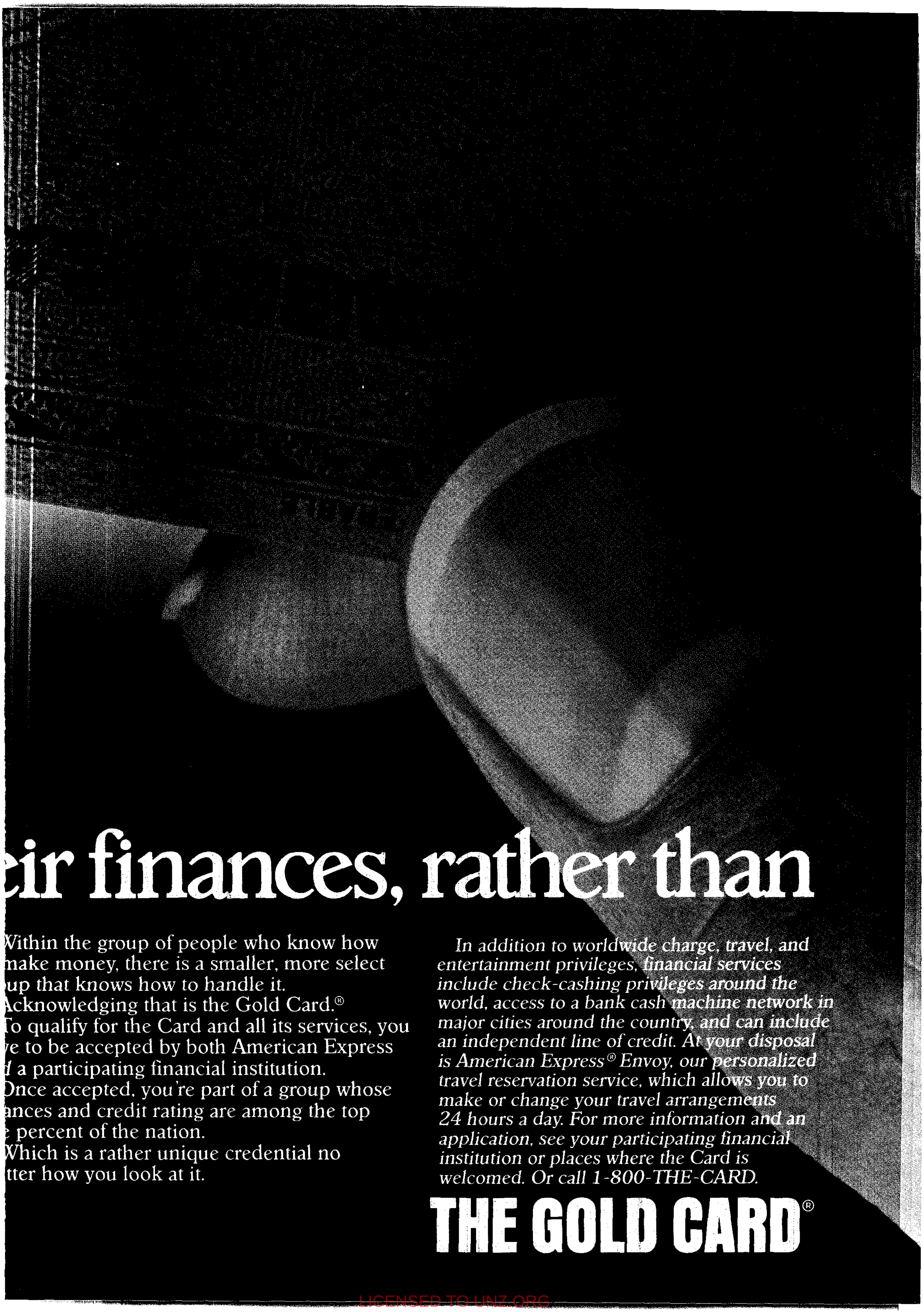

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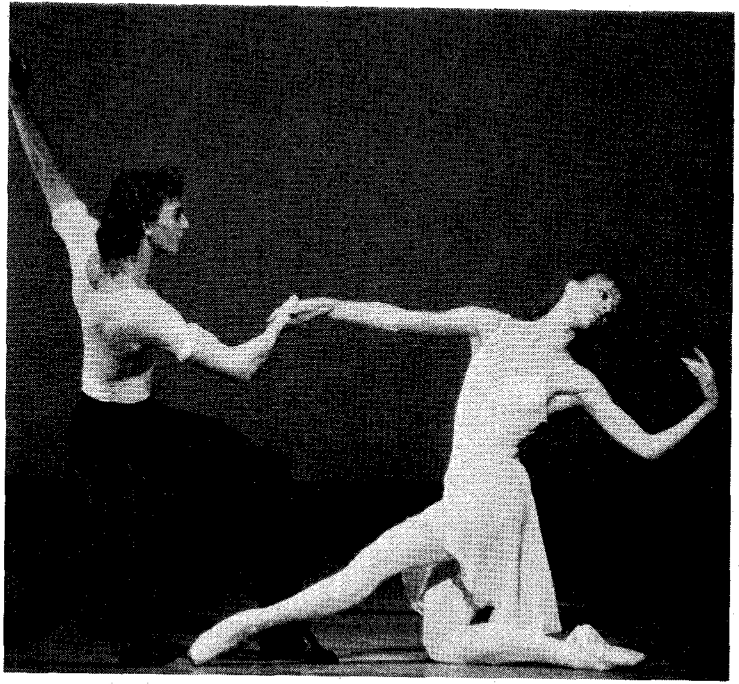
WINTER LOWS AND HIGHS

"...Groupe Emile Dubois dancers seem to loathe their own bodies; Martins's new City Ballet work substitutes craft for heart..."



Strange alienation: *Proia, Nichols in Martins's* Poulenc Sonata.

IDA RUSSELL, THE FRIENDLY HEAD USHER at the City Center, is a small, solid woman with the benign face of a Middle European grandmother and hair that she keeps jet-black. In the course of her work, she's seen wonders; the New York City Ballet, for example, spent the first fifteen years of its life in her theater. In 1963, Ida was invited to move to Lincoln Center with Balanchine's company, but she preferred to stay put. These days, she sees more dance than ever, some of it splendid, some dreadful, and now, even when it hits bottom, at least she can be *in* it. Just about the best that can be said for Jean-Claude Gallotta's *Les Survivants,* one of the two programs the Grenoble-based **Groupe Emile Dubois** recently presented, is that it gave us Ida, as a latter-day earth mother, making an inspection tour of a ruined civilization.

Gallota's work, like much of Pina Bausch's, deals with a world that has, just barely, survived disaster. Its inhabitants, looking ragged and a little dirty in eerie assemblages of thrift-shop finds, suffer from an all too familiar angst and anomie. They seem to loathe their own bodies, as if their flesh were incurably wounded or tainted; they treat one another impersonally at best, at worst with a savage violence.

If Gallotta has injudiciously chosen a worn-out subject without having any new observations to make about it, his fatal mistake has been to use the classical vocabulary to treat a theme that demands expressionistic movement. Instead of looking to Mary Wigman and Martha Graham, he seems to have studied Balanchine in his "after Petipa" mode, and Lucinda Childs. He sends his performers out to enact a living death in stage pictures that are surgically clean and precise. This much is unfortunate. What is unforgivable is the recruitment of a horde of very young children with minimal stage training to run through the space in diapers, representing... something or other. Ida, at least, has reached the age of consent.

THINGS ARE NOT TERRIFIC UPTOWN, either. Peter Martins's new contribution to the **New York City Ballet**'s season finds the choreographer, so often accused of being cool and dry, attempting to inject feeling, even drama, into his work. His *Poulenc Sonata* (named after the score for two pianos) casts Kyra Nichols, the most inexpressive of the company's ballerinas, as a woman in undefined distress. (Perhaps he thought the role would bring her out of herself.) In the opening segment of the music, a series of disturbing chords, she stands rooted in a circle of light, making isolated, impassioned gestures. With those fraught arms, a skimpy white dress, hair caught up in a ragged tail with wisps escaping to frame her face, she's a cross between a Jean Rhys heroine, forever trapped in her own despair, and Edward Gorey's Hapless Child.

Two men take turns partnering her—first, Alexandre Proia, then Christopher d'Amboise. Proia, dark and sensual, has a vaguely evil air about him; d'Amboise is light and airy, with a hayseedish innocence. There's a strange alienation in all of the couple work, as if any relationship with this woman were predestined to fail. Proia holds her bent back against him (the backbend, with its suggestion of yearning and submission, is the ballet's leitmotif), wrapping his long arms around her and sheltering her head; the embrace looks at once protective and imprisoning. When he holds her aloft, her legs stretched and wide, she flutters her arms as if trying feebly to fly.

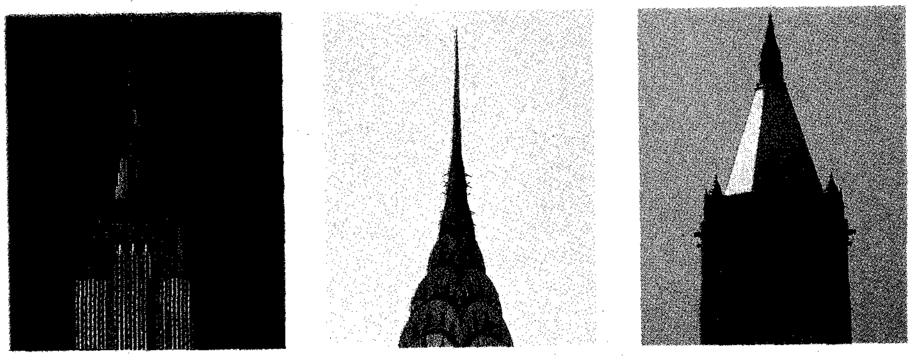
She seems happier with d'Amboise, curling her limbs around the support of his body, like a vine sending tendrils around a trellis, but they keep slipping past each other, until he slips away. And so it goes, until the patently contrived ending that has d'Amboise stalking the other two, then both men running off, leaving Nichols as we found her.

What's wrong with this ballet is the same thing that is wrong with nearly all of Martins's choreography—the substitution of craft, albeit enviable craft, for the work of the heart. Just when we should be most moved, we hear the calculator humming away.

A happier entry was the company's revival of Balanchine's *Gounod Symphony:* created in 1958, it had been absent from the repertory for two decades. The French-born Violette Verdy, who performed the ballerina role in the sixties, has described *Gounod Symphony* perfectly: "The ballet is like the gardens of Versailles. It has everything we admire there—regularity, invention, diversity, perspectives."

Robin Wagner's new backdrop, depicting a soaring glass-and-latticework conservatory in which the dancers become the blossoms, does much to put one in mind of Louis XIV's celebrated excursion into horticulture. The décor is a complement to Balanchine's choreography, which seems to translate the grand scale and exquisite orderliness of Versailles's landscaping in patterns for a 30-member corps de ballet. Some of these designs are so dazzling as to appear magical: Formations emerge and dissolve again and again, without revealing how any of the figures got from one place to another. I'm told that these wonderful configurations for the ensemble—in a

Photograph by Steven Caras.



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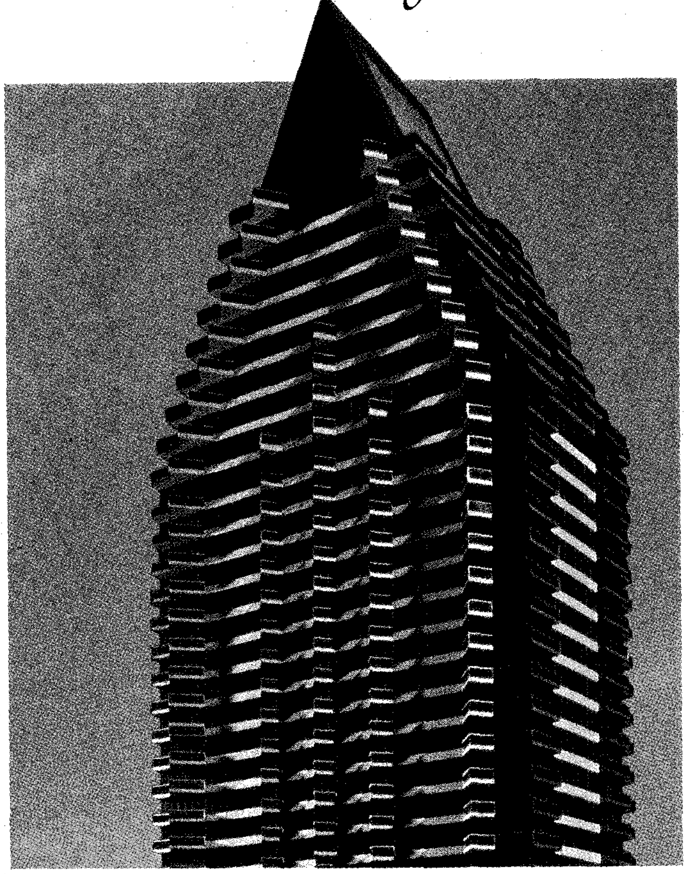

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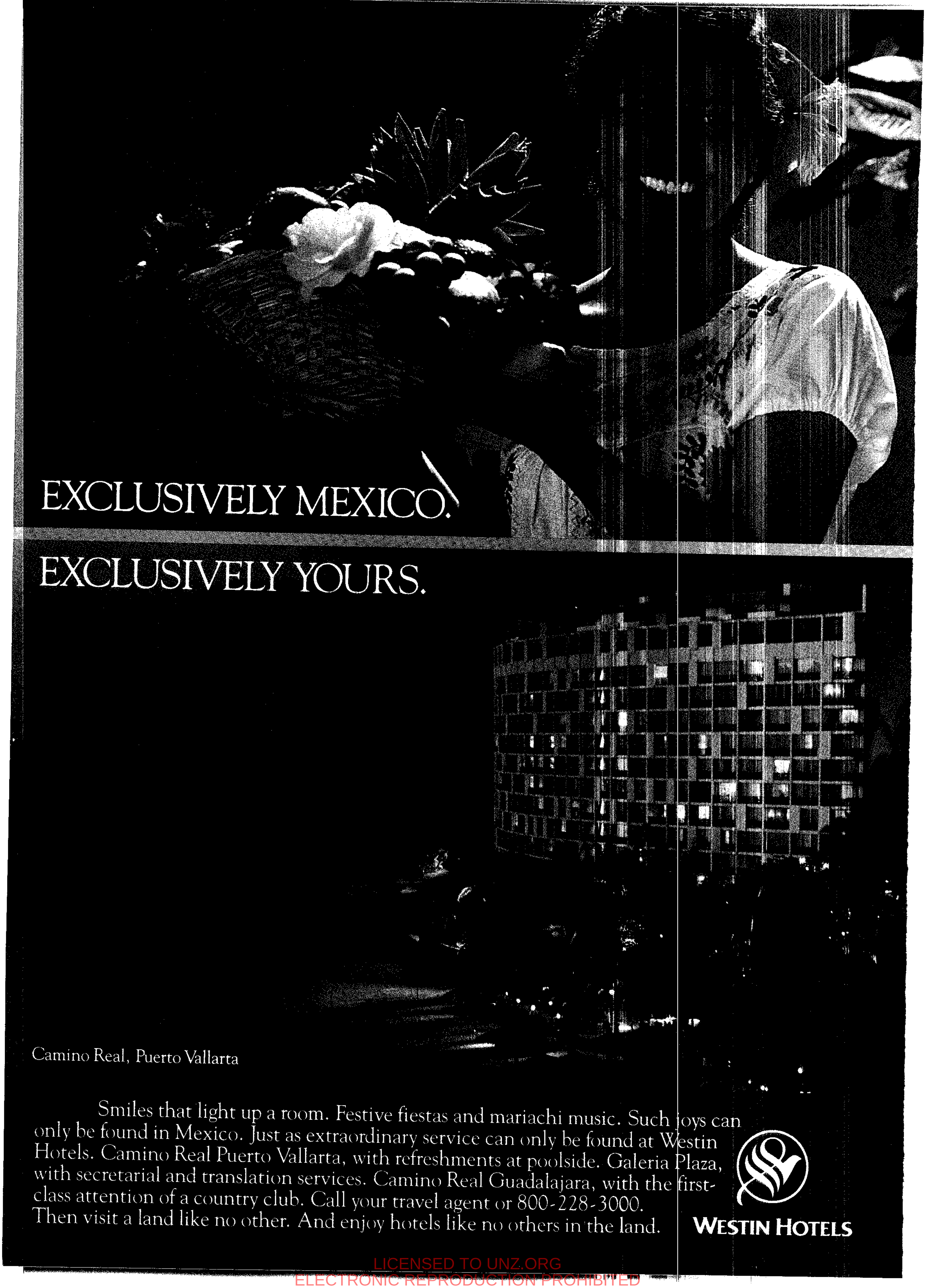

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"...The pleasures of Balanchine's *Gounod Symphony* are for the connoisseur..."

way, the central element in the work—looked hemmed in when the ballet was first done at the City Center, and they seem to crowd even the spacious stage of the State Theater. When he choreographed *Gounod Symphony,* Balanchine was looking forward to mounting it at the Paris Opera, and the choreography still makes most sense when one thinks of it in terms of the imposing dimensions of that house, and in a French ambience.

French, too, in its filigreed intricacy and its tact, is the work for the main couple, danced beautifully by Merrill Ashley and Sean Lavery. These artists, models of capability and reticence, have ideal roles here. Ashley's sharp, fastidious pointe work in particular is shown to great advantage, and before the ballet is done, she seems to have gone through the entire lexicon of turns. The relationship of the pair has fleeting moments of drama—their pas de deux finishes with a swooning fall for the woman in the man's embrace—but for the most part it is simply forthright and fresh, not so much a romance as a sublime twinship. The ballet was never a crowd pleaser and is not likely to become one today (its pleasures are subtle ones), but it will fascinate the connoisseur.

The piece was staged by Vida Brown Olinick, one of the company's earliest ballet mistresses. Back in 1958, knowing that she would have to stage the Paris production, she asked that a film be made of the choreography. The film alone, an unsophisticated 16-mm. affair, was not a sufficient guide for reconstructing the ballet, but luckily Olinick had taken the additional precaution of writing down every step. The present production is dedicated, fittingly, to the late dance critic Edwin Denby, who was always able to see and describe what Balanchine was about.

BY DEFINITION, A BALLET COMPETITION IS anti-dance. We may be able to tell a good bit about a dancer's technique by seeing him execute a pair of solos under athletic-meet conditions, but the circumstances hardly allow him to cast any kind of artistic spell. If we must have such events, the **Prix de Lausanne,** whose final stages were conducted, for the first time in the United States, at the Brooklyn Academy of Music, is at least comparatively civilized. Intended to single out gifted pre-professionals aged sixteen to nineteen, this competition awards them scholarships to leading ballet schools to complete their training.

Although accomplished, this year's candidates were not particularly distinctive. The young women who reached the semifinals showed uniform timidity in their required classical variation (chosen from *The Sleeping Beauty, Giselle,* or *Le Corsaire*); their work was schoolmarmishly tidy and overcoached, lacking energy, spontaneity, and flow. Although it is part of young dancers' training to learn ballerina roles, immaturity usually prevents their performing them with any radiance. The girls were more fun to look at in the "free" variations, especially Stefani Eckhoff in a voluptuous, jazzy entry by John Neumeier, to Kurt Weill, and Wang Shan, in a delicious "Chinese folk" number. Eckhoff, a seventeen-year-old from West Germany with signs of a warm, womanly stage personality, was the best of the girls, to my taste; the audience favorite seemed to be Li Ying, who puts you in mind of hummingbirds and fragile porcelain ornaments.

In a reversal of the usual situation, the young men as a group looked more promising than the girls. They tore into their classical solos (from those warhorse pas de deux *Don Quixote* and *Corsaire,* and from *Giselle*), a good number of them displaying as much technical aplomb as enthusiasm. The highest honors went to a sixteen-year-old American, Edward Stierle, a virtuoso of extraordinary panache, with an unfortunate body and a coarse manner. I preferred Edwin Mota from Mexico—another virtuoso, but with an introspective side to him—and the Swiss Xavier Ferla, with his boyish good looks, noble bearing, and buoyant elevation.

Also appealing were Ben Huys from Belgium (lanky legs, irresistible grin) and the poetic Xu Gang from the People's Republic of China, who played his Prince Albrecht as a tragic hero, Hamlet-style. A couple of the younger contestants had obviously not reached full physical maturity—plucky boys sent to do the work of men. But Bart De Block, for one, is worth keeping an eye on.

It's advantageous for this sort of competition to be performed before an audience—so that the young dancers experience the thrill and stress of displaying themselves in public—but it's not clear that there really is a public who will enjoy the event. (A good segment of the audience for the finals comprised people with a specialist's interest in these things: critics, balletomanes, and the participants' friends-and-relations.) Of necessity, it's a program of choreographic scraps, with constant gaps in the action as the judges deliberate. There's not much aesthetic experience to be had here, although emotion may run high, as it does at a graduation ceremony or a bullfight. ■

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THE LAST OF THE JUST

"...*Witness,* an exciting thriller and a beautifully directed meditation on violence, makes Harrison Ford a real movie star..."

Plain folk: *Kelly McGillis as Rachel, the Amish widow in Peter Weir's film.*

AS HAN SOLO AND INDIANA JONES, HARRISON Ford has appeared in five of the most successful movies of all time, yet up to this moment he hasn't quite seemed a movie star. His appeal was too juvenile—he was threatening to become the Buster Crabbe-type hero that he started out by parodying. Clearly, Ford could do more than either Lucas or Spielberg was asking of him—cartoon swagger and vanity in the *Star Wars* trilogy, and a more fallible version of the same thing in the Indy movies. In all of his work, including his roles away from Lucasberg, there was something in his truculent eyes that suggested reserves of intelligence and ambition. But his big break, in *Blade Runner,* didn't work out. He couldn't be funny in that movie, and his quiet voice blended into the sludge of "visuals." He seemed less like a star than an unawakened actor of moderate pride who was trying to keep his cool through a rum project.

Peter Weir's **Witness** is a remarkable film—both an exciting thriller and a beautifully directed meditation on violence—and one of the nicest things about it is that it gives Ford a role in which he can be unaffectedly serious without straining against his own temperament. Since he's a highly stylized actor, with a big, wide mouth—almost a clown's mouth—genre films may well be the best place for him (I don't see him creating characters naturalistically, from the ground up, like Dustin Hoffman and Robert De Niro). In *Witness,* he has a solid tough-guy role—John Book, a lonely, violent Philadelphia homicide detective—and he gets to show off his physical prowess and his talent for bravura underplaying. The movie's central situation is comic: The specialist in urban corruption has to live among the spotless Amish people in Lancaster County, Pennsylvania. This time, Ford's curling smile has a double edge; he's amused at the Amish, who are narrow, harsh, and exhaustingly virtuous, and also amused at himself for liking their ways so much. In *Witness,* Harrison Ford has become a real movie star in the old-fashioned sense—he's interesting no matter what he's doing.

Witness begins with a somber Amish funeral. As the young widow, Rachel (Kelly McGillis), grieves in silence, black-clad men and women form austere groups reminiscent of Dutch paintings. The scene has an unusual, hushed gravity. The Amish, descendants of Protestant rebels, live in eighteenth-century farming communities, willfully cutting themselves off from the society around them. Defiantly incurious, they use neither electricity nor telephones nor automobiles, and they abhor violence. The Amish are disgusted and frightened by the outside world; they think it is dangerous and evil, and, as the movie shows, they have good reason to think so.

Rachel takes her little boy, Samuel (Lukas Haas), to visit relatives in Baltimore, and when they change trains in Philadelphia, Samuel sees two men jump another and cut his throat. The murder, it turns out, was committed by cops trying to suppress a drug investigation; Samuel tells Captain John Book, an honest cop, who the killer is, but Book is powerless—the drug conspiracy reaches to the highest levels of the department, and Book can't trust anyone. Realizing that both he and the boy are in jeopardy, he takes Samuel and his mother back to Amish country, where they can't be traced. After the lightning-fast craziness and violence of the Philadelphia scenes, the movie returns to the hushed, contemplative, yet fervent mood of the opening.

Book is a man without family or community—a classic movie-cop loner, obsessed with his job and ravaged by the obsession. With Rachel as his guardian angel, he is initiated into Amish ways. Grouchily, he accepts the regimen of hard work and regular habits, getting up at 4:30 to milk the cows. When he puts on Amish clothes, which make him look like a donkey, one of the men gives him the highest compliment—"You're plain." He means that Book is a man without frills, and we know it's true in the larger sense—that he's straight inside, a man of integrity. In some ways, he's one of them. But only in some ways.

When we first see Kelly McGillis (the girl Tom Conti had a fling with in *Reuben, Reuben*), she's outside her own world, in Philadelphia, and her Rachel is a disapproving, huffy lady of indeterminate age, a little piggy-looking under a large black hat. When she's back on her own farm, no longer trying to repel contact, we can see that she's actually a serene young woman, stolid perhaps, but very beautiful, with prominent cheekbones, a strong brow, and a steady gaze. Kelly McGillis was engagingly girlish in *Reuben, Reuben,* but here she moves more slowly, with greater weight. The love affair of Rachel and Book is mainly a matter of glances, but when she dances

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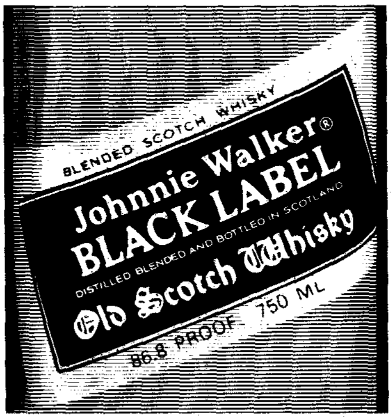
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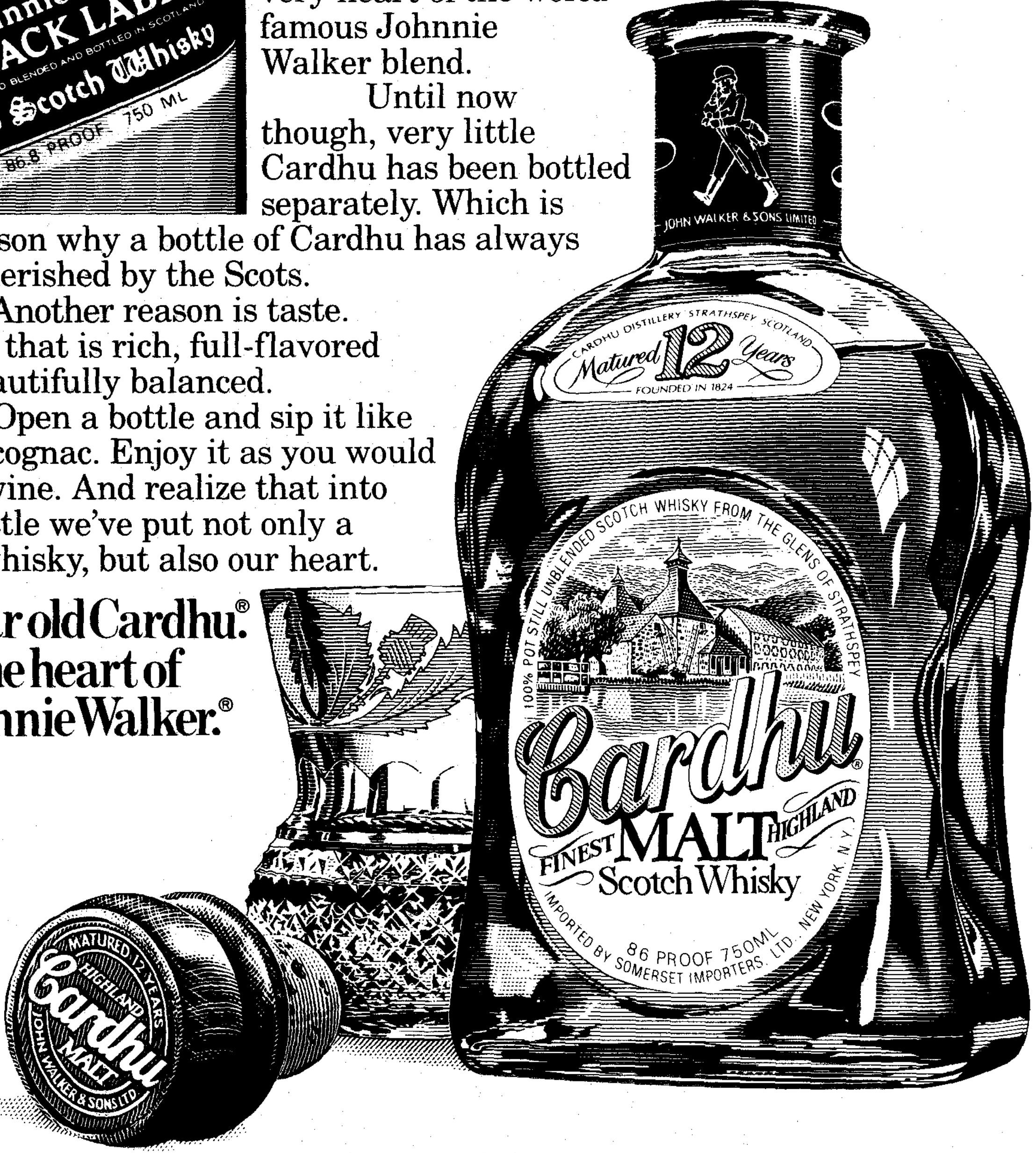
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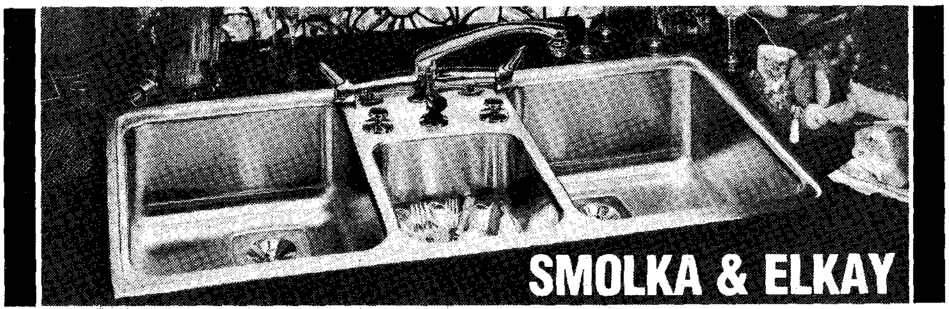

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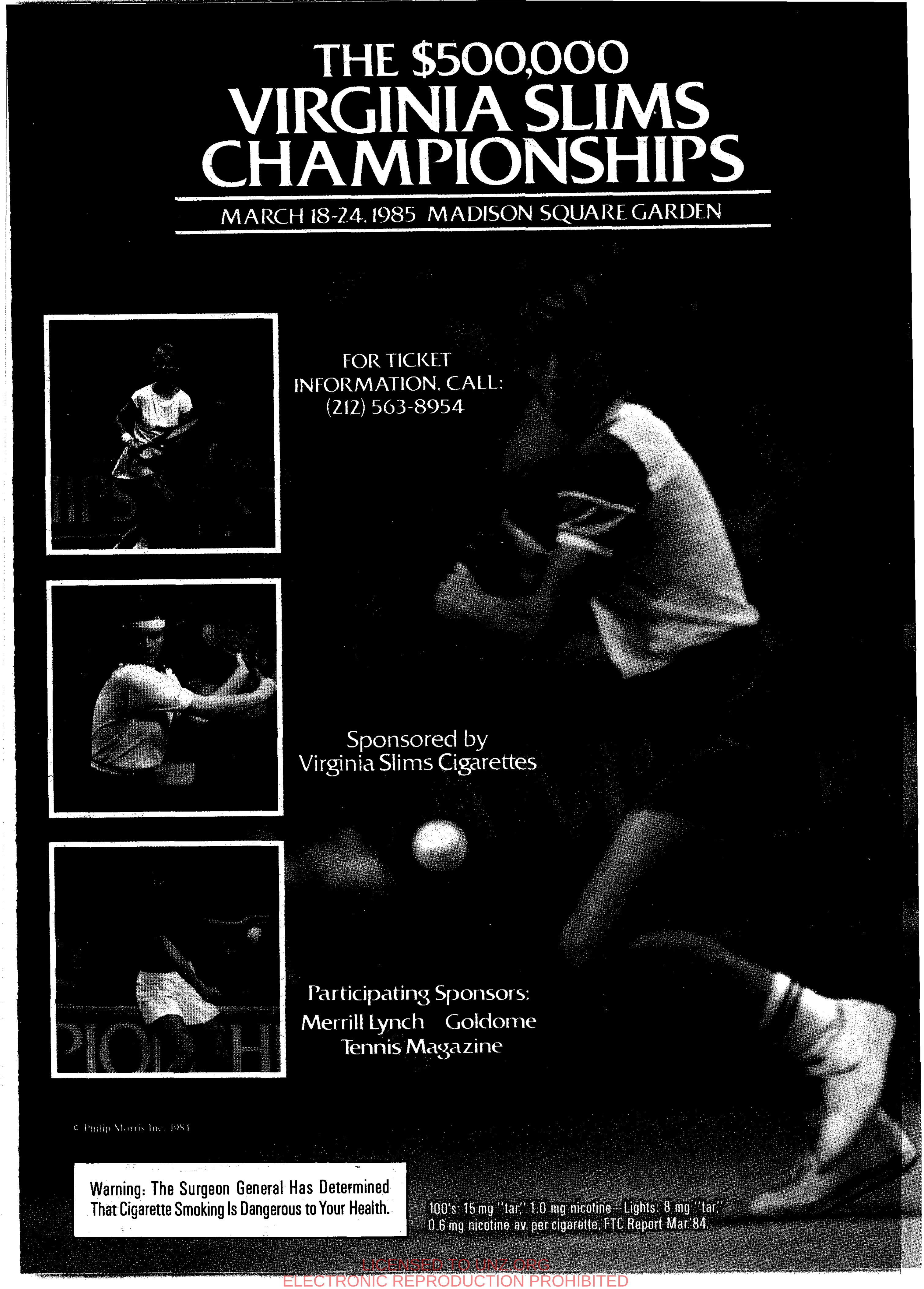
with him, McGillis is touchingly awkward, as if her body were holding back from centuries of habit. She gives an incredibly honorable performance—there isn't a coy moment anywhere.

The Amish men wear ugly rounded beards without mustaches, and they stand in a bizarre way—back on their heels, bodies open to the world, as if they were expecting a friendly pat on the stomach. They are taciturn, humorless, sexless, proudly indifferent to their own absurdity—and admirable, as all such unworldly people are. Weir, an Australian, doesn't smother the Amish with anthropological piety, the way he did the aborigines in *The Last Wave.* On the contrary, he treats them with a challenging mixture of respect and irony. Only once does the movie become ridiculous—when Rachel's father-in-law, a stolid peasant named Eli (Jan Rubes), discovers young Samuel holding Book's revolver and gives him a stern lecture. "The gun of the hand is for the taking of life," he says. Can this really be the way the Amish talk? Eli sounds as falsely literary as one of Hemingway's Spaniards.

The very first shot of *Witness*—dark, tall grass waving in the wind along the slope of a gentle hill—puts one under a spell. The light is soft, the landscapes grave and nurturing; a somber god rules here. From the beginning of his career, Peter Weir has shown a special talent for landscape as portent. Yet in his earlier pictures, Weir's love for the premonitory style got out of hand. *Picnic at Hanging Rock* was just a metaphysical tease, and *The Year of Living Dangerously,* despite some good things, spilled all over the place. But working this time from a tightly constructed script (by Earl W. Wallace and William Kelley), Weir stays on the track; the action sequences have all the jolting speed one could want, and in the rest of the picture, Weir achieves the meditative strength—the tension in quiet—of a master director.

From the beginning of American movie history, through both liberal and conservative periods, audiences have trusted the man who uses his violent skill righteously. The man of wrath—John Wayne and James Stewart were the greatest, most complex examples—has an appeal that none of the recent feminist polemics can lessen or even account for. In *Witness,* the code of the man of violence is once again questioned and criticized: John Book, surrounded by peace lovers, looks a little foolish, and when he acts violently he goes too far. Yet such is the pull of righteous violence, and the pull of this particular movie star, that the movie fulfills itself only when the hero swings into action. The results, however, are tragic for him: When Book acts, he cuts himself off forever from the people he loves. *Witness* is the most thoughtful movie about violence in years. ■



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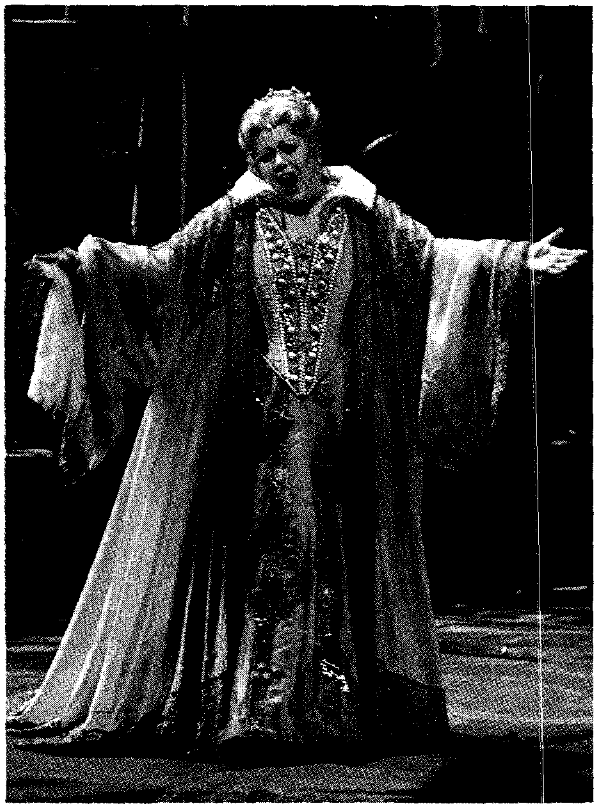
"...The Met's musically superior *Otello* is distinguished by Margaret Price, whose luscious voice is in its mature prime..."

FEW OPERA COMPANIES COULD COME UP with a better **Otello** cast than the polished team presently on view at the Metropolitan. Most of the ingredients in Franco Zeffirelli's luxuriously packaged, gift-box production are familiar: Placido Domingo still brings many exquisite vocal refinements to the title role, Sherrill Milnes continues to improve his Iago, and the orchestra plays the score more magnificently than ever, under James Levine's direction. This revival is further distinguished by some particularly lovely singing from Margaret Price, who has finally made her long-delayed Met debut as Desdemona.

Despite all these good things, the Met's *Otello* remains curiously uninvolving. Some audiences will undoubtedly leave these suavely accomplished, businesslike performances convinced that Verdi's opera is little more than an entertaining, smoothly oiled piece of theatrical machinery rather than a shattering music drama. If so, the cosmetic superficiality of Zeffirelli's production is partially to blame, although there is also more than a hint of the impersonal, calculated routine that takes over whenever a starry operatic cast decides to go on automatic pilot.

Even so, judged purely as a musical experience, this is a superior *Otello,* and the one newcomer, Margaret Price, must surely rank as a major addition to the Met roster. The soprano should have been singing with the company at least fifteen years ago, and to its credit the Met did faithfully court her during most of that time. Unfortunately for us, Price, like so many important and extremely busy singers, apparently ranks New York low on her list of priorities—I wonder, in fact, when we will next hear her at the Met. Her voice sounds very much at home in this vast auditorium as it opens freely, blooms lusciously, and sensitively caresses the notes. The tone quality has a pure, silvery, almost instrumental timbre—a bit too cool for some tastes perhaps, but the instincts that motivate each phrase are invariably expressive, musical, and intelligent. Despite her generous physical proportions and restrained stage personality, Price projects a graceful and dignified presence as Desdemona, a part that brings out all of her most appealing vocal qualities.



Delayed debut: *Price as Desdemona at the Metropolitan.*

Photograph by Beatriz Schiller.

Recordings of this fine singer have never been exactly plentiful—her early discs, mainly for British RCA, vanished from the catalogue long ago, even in England. Fortunately, Orfeo, a new German label based in Munich (where Price now makes her home), has released a number of song recitals that capture all the fascinating shades and textures of a wonderful voice in its mature prime. Four discs have appeared to date, programs devoted to Schubert (S 001811), Schumann (S 031821), Brahms (S 058831), and a selection of French and Spanish songs (S 038831). The interpretations here are decidedly deliberate, and the emotional fires are banked—as they are in her reserved, carefully groomed live performances—but there can be no question about this valuable soprano's keen artistic perceptions or her superior vocal equipment.

IT PROBABLY NEVER OCCURRED TO Jerome Kern that one day he would be competing with George Frideric Handel for attention in Carnegie Hall. Nor is it likely that Kern ever imagined a time when his music would be lovingly restored with the same sort of scholarly concern for historical authenticity that musicologists have long lavished on his predecessor. Not long ago, such a possibility would never have crossed my mind either, but all these unlikely things actually did come to pass one night last week.

In the big auditorium, Raymond Leppard conducted an uncut concert performance of Handel's **Ariodante,** the second presentation in this season's Handel Opera Festival. Meanwhile, in tiny Carnegie Recital Hall, John McGlinn led an unabbreviated concert version of Kern's **Oh, Boy!**, a huge success when it was first staged at New York's Princess Theatre in 1917. The two events were given in honor of the composers' birthdays—Handel's 300th and Kern's 100th—and anyone who managed to attend both (*Oh, Boy!* was performed five times that week) must have been struck by some remarkable similarities between these extravagantly gifted wizards of music theater.

Both Handel and Kern were immensely popular and incredibly prolific composers—they had to work quickly in order to keep up with the constant demand for new shows. *Oh, Boy!* had its premiere on February 20, 1917, the third Kern musical to open in six weeks, and there would be two more before the year was out. Handel may not have produced his operas at quite such a frantic pace, but he did manage to write over 30 scores between 1720 and 1740, all of them containing three to four hours of music.

Although the two men consciously and successfully courted the masses, they also rang wonderful changes on the comfortable theatrical conventions of the day and expanded everyone's perceptions in

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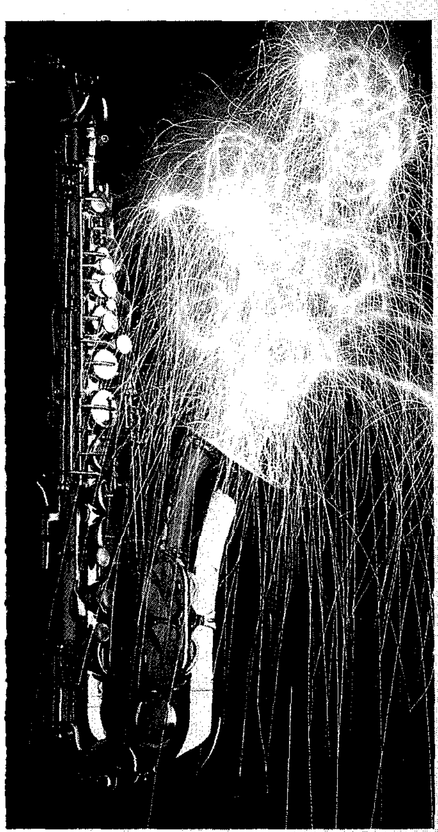

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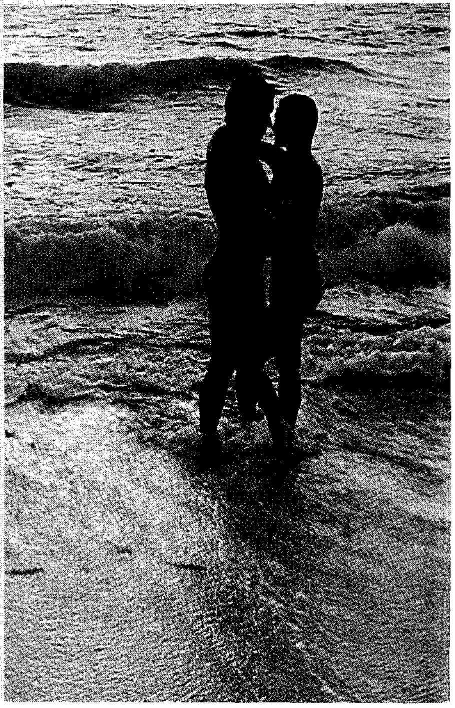

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the process—Handel by turning the static formalities of opera seria into sizzling character studies, and Kern by transforming the old-world sentimentality of European operetta into the modern American musical comedy. Beyond that, and perhaps most important of all, few composers who wrote for the stage were able to dream up so many gorgeous tunes, one after another. That may be the basic reason that Kern and Handel appeal more strongly than ever to contemporary sensibilities, especially audiences looking for a lyrical alternative to the brittle creations of Stephen Sondheim on Broadway and the vacuous spectacles of Philip Glass in the opera house.

I see no reason why these performances of *Oh, Boy!* and *Ariodante*—both of them skillfully played and affectionately sung with a complete grasp of their respective idioms—could not be directly transferred from the concert platform to the stage. Along with our renewed appreciation for the music, we are even beginning to understand and accept the stylized dramatic conventions that both Handel and Kern used so effectively. In any case, it was a revelation to hear Kern's songs with the original Princess Theatre orchestrations that require only a dozen instruments: The tangy blend of solo violin and trumpet on melody lines with woodwind arabesques playfully darting hither and yon gave additional point and wit to even the corniest P. G. Wodehouse–Guy Bolton lyric. And of course there were nearly two dozen priceless Kern songs, the most famous being "Till the Clouds Roll By," with its subtle rhythmic distensions and an ingenious vocal line that rises and expands like a friendly, sheltering umbrella.

Of course *Ariodante* is concerned with weightier matters than *Oh, Boy!*, although Handel, no less than Kern, knew that his first duty was to charm and entertain his audiences. Based on an episode from Ariosto's epic *Orlando Furioso*, *Ariodante* dispenses with the spectacular magical elements that helped make so many of Handel's operas popular hits in early eighteenth-century London. Instead, Handel produced a down-to-earth drama of human conflict, one that evolves from a bewitching sequence of varied arias and duets that explore directly, compassionately, and often with devastating insight the time-honored theme of sexual jealousy. The performance was a brilliant one, especially distinguished by Tatiana Troyanos in the title role—for once this greatly talented but often infuriatingly variable singer magisterially controlled every technical and expressive situation. Most of all, though, Carnegie Hall's uncut *Ariodante* vindicated Handel's genius as an opera composer. Never again should his fabulous scores be abridged, rearranged, or otherwise mutilated. ■

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BY LEONORE FLEISCHER

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accepted; all sales final. *Jonal & Co., 17 East 67th St. (628-5820); Mon.-Sat. 10 a.m.-6 p.m.; through 2/9.*

BOOKS, BOOKS, BOOKS

THE RIZZOLI BOOKSTORE IS MOVING from its Fifth Avenue quarters to 31 West 57th Street and is holding a splendid sale on a large selection of items from its stock. From February 6 to 12, sale merchandise is 40 percent off; from February 13 to 20, 60 percent off. There are approximately 1,000 titles to choose from, and while books predominate, there are also records and cassette tapes. The eclectic selection of books includes titles in the following categories: art and architecture, biography, dance, fiction, general non-fiction, music, photography, and travel. A wonderful group of gift books includes: *Bosch,* by William Fraenger, was $75; *Pissarro,* by Christopher Lloyd, was $75; *Tiffany at Auction,* by Alastair Duncan, was $45; and a two-volume book of architectural photographs, *Famous Piazzas in Tuscany,* was $120. Also, beautiful travel books, especially a series on Italian cities and their environs, including *Venice and Its Environs,* and others on Naples, Rome, and Tuscany, were $85 each. Among the records are releases from France, Brazil, and Italy, consisting mostly of popular music but including some classical music as well, were $7.95–$13.95. All the tapes are language-instruction cassettes, in Arabic, Portuguese, Greek, Italian, French, and Serbo-Croatian, were $14.95 each. Of particular interest is a limited-edition book, *Fresh View of the American Revolution,* by naïve painter Oscar de Mejo, with an original print by the painter, was $125. The store is also selling a collection of Rizzoli exhibition posters, were $10, now $1. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Rizzoli Bookstore, 712 Fifth Ave. (use West 56th St. entrance) (397-3706); Mon.-Sun. 9 a.m.-8 p.m.; 2/6–20.*

THE ACTIVE LIFE

THIS WEST SIDE SHOP IS HAVING A SALE on ski and tennis apparel for men and women, offering reductions of 20–60 percent. The skiwear is in men's sizes XS–XXL, women's sizes 4–14 (some in size 2), and includes: Colmar ski jackets, were $199 and $229, now $79.60 and $91.60; jackets, stretch pants, and one-piece suits, from Bogner, Colmar, Ellesse, CB, and Fila, were $143–$800, now $71.50–$400; also, for early birds, a small selection of sweaters and hats to match some of the jackets, were $67–$160, now $33.50–$80. Tennis clothing is in men's sizes XS–XL, women's sizes 4–16, and includes: velour warm-up suits by Fila, Ellesse, Ultrasport, and Tail, were $99–$270, now $49–$135; tennis separates by Fila, Ellesse, Descente, Ultrasport, and Tail, were $39–$80, now 20–50 percent off. M.C., V., checks accepted; all sales final. *Courts & Sports, 410–16 Columbus Ave., near 80th St. (873-7044); Mon.-Sat. 11 a.m.-7 p.m. and Sun. noon-6 p.m.; 2/4–25.*

CONSUMER AWARE

FREE TAX ADVICE FOR ELDERLY NEW Yorkers is being offered for the fifteenth consecutive year, thanks to the efforts of the American Association of Retired Persons in cooperation with the IRS. This all-volunteer-staffed counseling service, which last year assisted more than 20,000 older citizens in filing their returns, is available at Tax-Aide/TCE (Tax Counseling for the Elderly) sites in the five boroughs. All the counselors have received IRS training and are familiar with the new tax regulations (for example, this year, some Social Security recipients will have to pay taxes on a portion of their benefits). Call 758-4164 for information on the Tax-Aide/TCE sites in each borough. ■

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CUE

Movies 83
Theater 91
Music & Dance 94
Art 97
Other Events 101
Radio 103
Television 104
Restaurants 111
Nightlife 119

A Complete Entertainment Guide for the Week Beginning Feb. 6.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Feb. 5: *Chambre 666; Reverse Angle; A Short Confession by Luis Buñuel.* Opening Feb. 6: *Seventeen.* #2—"Latin American Cinema." Feb. 4: *The Battle of Chile,* Parts I–III. Feb. 5: *Summer Showers; Go to Work You Bum.* Feb. 6: *São Bernardo; Colonel Delmiro Gouveia.* Feb. 7: *Vidas Secas; Barravento.* Feb. 8–9: *Bye Bye Brazil; I Love You.* Feb. 10: *Lucia.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **ESSEX**—Grand St. nr. Essex. 982-4455. *Tuff Turf.*

5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. *Repo Man.* **AGEE ROOM**—*Falasha—Exile of the Black Jews.*

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*L'Homme Blessé.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *Once Upon a Time in America.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Torchlight.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 4: *Testament of Orpheus; Blood of a Poet; Orpheus.* Feb. 5: *Sherlock Holmes and the Secret Weapon; Sherlock Holmes and the Woman in Green.* Feb. 6: *The Misfits; River of No Return.* Feb. 7: *42nd Street; Dancing Lady.* Feb. 8–9: *Sunset Boulevard; All About Eve.* Feb. 10: *A Place in the Sun; The Heiress.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Feb. 7: *Dune; Terror in the Aisles.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Feb. 5: *Annie Hall; Manhattan.* Feb. 6–7: *The Battle of Algiers; Z.* Feb. 8–9: *Harold and Maude; King of Hearts.* Feb. 10–12: *Never Say Never Again; Goldfinger.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—Thru Feb. 7: *This Is Spinal Tap.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Choose Me.* #2—*A Soldier's Story.* #3—*Maria's Lovers.* #4—*A Love in Germany.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Falcon and the Snowman.* #2—*That's Dancing.* #3—Thru Feb. 7: *Starman.* Opening Feb. 8: *Heaven Help Us.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Flamingo Kid.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Starman.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Heavenly Bodies.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*2010.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Superstition.* #2—*The Killing Fields.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *2010.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Johnny Dangerously.* #2—*Heavenly Bodies.* #3—*The Cotton Club.* #4—*City Heat.* #5—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Mass Appeal.* #6—*The Terminator.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Tuff Turf.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Starman.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Falcon and the Snowman.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—Thru Feb. 7: *The Flamingo Kid.* Opening Feb. 8: *Mischief.* #2—Thru Feb. 7: *House on the Edge of the Park.* Opening Feb. 8: *Heaven Help Us.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *A Soldier's Story.* **EMBASSY 3**—*Micki & Maude.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Feb. 4: *Nostalghia; Moscow Does Not Believe in Tears.* Feb. 5–6: *King Solomon's Mines; Zulu.* Feb. 7–9: *One Flew Over the Cuckoo's Nest; The Shining.* Feb. 10–11: *Daniel; The World According to Garp.* #2—Feb. 4–5: *Norma Rae; Silkwood.* Feb. 6–7: *The Night Porter; Lili Marleen.* Feb. 8–9: *Bedazzled; The Ruling Class.* Feb. 10: *The Fall of the Roman Empire.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*The Perils of Gwendoline.* #2—*Torchlight.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *That's Dancing.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Amadeus.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. *Places in the Heart.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *The Killing Fields.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." "A Tribute to Claude Berri": Feb. 4–5: *Je Vous Aime.* Feb. 6–12: "A Tribute to Romy Schneider." Feb. 6–7: *Deathwatch.* Feb. 8–9: *La Passante.* Feb. 10–11: *Une Histoire Simple.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru Feb. 7: *The Flamingo Kid.* Opening Feb. 8: *Mischief.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Feb. 6: *Moving Out.* Opening Feb. 7: *Squizzy Taylor.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *The Flamingo Kid.* #2—*Mass Appeal.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Starman.* CORONET—*The Falcon and the Snowman.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *1984.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Blood Simple.* **CINEMA II**—753-0774. *Birdy.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—Thru Feb. 7: *Fandango.* Opening Feb. 8: *Heaven Help Us.* #2—*Maria's Lovers.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *1984.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Mrs. Soffel.* #2—*The Cotton Club.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. Thru Feb. 7: *That's Dancing.* Opening Feb. 8: *Witness.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *The Flamingo Kid.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—*Tuff Turf.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *Torchlight.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Killing Fields.* #2—*Heavenly Bodies.*

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. Thru Feb. 7: *Mrs. Soffel.* Opening Feb. 8: *Witness.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Feb. 7: *A Love in Germany.* Opening Feb. 8: *Favorites of the Moon.* #2—Thru Feb. 7: *Man of Flowers.* Opening Feb. 8: *Where the Green Ants Dream.* #3—*Amadeus.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Man Under Suspicion.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 6: "Alfred Hitchcock." Thru Feb. 5: *Shadow of a Doubt; Saboteur.* Feb. 6–9: *Notorious; Strangers on a Train.* Feb. 10–11: *Blackmail; Number Seventeen.*

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*The Killing Fields.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.* #4—*The River.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*The Flamingo Kid.* #2—*That's Dancing.*

95. THALIA—95th St. W. of B'way. 222-3370. Feb. 4: *The Elephant Man; Alphabet; Grandmother.* Feb. 5: *Malcolm X; Dutchman.* Feb. 6: *My Night at Maud's; The Marquise of O.* Feb. 7: *Therese and Isabelle; The Nun.* Feb. 8: *The French They Are a Funny Race; Unfaithfully Yours* (1948). Feb. 9: *A Streetcar Named Desire; On the Waterfront.* Feb. 10: *Das Boot.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Feb. 5: *The Magic Flute.* Feb. 6–7: *Parsifal.* Feb. 8–9: *The Aviator's Wife; Le Beau Mariage; Pauline at the Beach.* Feb. 10: *On the Town; Guys and Dolls.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—Thru Feb. 4: *Summertime; Blithe Spirit.* Feb. 5–7: *The Bridge on the River Kwai.* Feb. 8–10: *Lawrence of Arabia.* #2—Thru Feb. 7: *Starman.* Opening Feb. 8: *Heaven Help Us.* #3—*Heavenly Bodies.* #4—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mass Appeal.*

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Tuff Turf.* #2—*Superstition; House on the Edge of the Park.*

99. ALPINE—Dyckman St. at B'way. 567-3587. *Heavenly Bodies; Preppies.*

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. Feb. 8 at 8:30: *Fourteen Americans: Directions of the 1970s* by Blackwood Productions.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily, 10:30 a.m.–3:30 p.m. (Wed., –4:30, Sat.–Sun., –4:40): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri. at 4:30, Fri.–Sat. at 6 & 7:30: *To Fly,* and *Living Planet.*

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. "New Wave Cinema From Hong Kong." Feb. 8 at 8: *Father and Son* (1981) by Allen Fong.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—The Triplex, 199 Chambers St. 618-1000. Adm. $2.50. Feb. 4 at 7: *The Best Years of Our Lives* (1946) by William Wyler.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Feb. 6 at 7:30: *Romeo and Juliet* (1936) by George Cukor, with Leslie Howard and Norma Shearer.

CITY COLLEGE—Aaron Davis Hall, 134th St. and Convent Ave. 690-4100. Adm. $4. "Tradition and Conflict: Images of a Turbulent Decade, 1963–73." Feb. 8 at 7: *The Great White Hope* (1970) by Martin Ritt, with James Earl Jones.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Feb. 7, 14, 21 & 28, at 8: *Doomed Love* (1983) by Andrew Horn. Feb. 8 at 8: *Standard Gauge* (1985) by Morgan Fisher. Feb. 9 at 8: *Passages From Finnegans Wake* (1965) by Mary Ellen Bute; at 11: *One Two Three* (1961) by Billy Wilder. Feb. 10 at 8: *Mozart in Love* (1975) by Mark Rappaport.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Feb. at 1, 3:15, 6 & 8:30: *L'Enfant Sauvage* (1970) by François Truffaut.

GLOBAL VILLAGE—454 Broome St. Adm. $2.50. Feb. 8–9 at 7: Award-winning videos from the 19th Annual Film and Video Exposition. For more information, call (718) 783-3077 (Brooklyn Arts and Culture Association).

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens, and students $3.50. François Truffaut Festival. Feb. 9 at 8: *Bed and Board* (France, 1970).

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Thu.–Sun., 12 noon–6, thru Mar. 10: *Spawning Sockeyes,* a multi-channel video installation by Tomiyo Sasaki; "Expropriated TV Images": video works by Dara Birnbaum, Michel Auder, and Ken Feingold.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Before *Rashomon:* Japanese Film Treasures of the '30s and '40s." Feb. 8 at 7:30: *Airplane Drone* (1939) by Tomotaka Tasaka, and *Army* (1944) by Keisuke Kinoshita.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30, Fri. at 12:30 & 1:30. Thru Feb. 8: *The Golden Land* (1984); screening/discussion Feb. 5 at 7. Feb. 10–15: *Into the Future.*

THE KITCHEN—59 Wooster St. 925-3615. Free. In the Video Viewing Room: Feb. 8–10 at 5:30: *En Passant* (1983) by Michael Klier. Feb. 5–Mar. 2: Tue.–Sat. at 1: *The Discreet Charm of Diplomacy, The Day Before* and *Close (to the Edit)* by Zbigniew Rybczynski; 1:10: *Record Players* by Christian Marclay; 1:15: *Sign on the Truck* by Jenny Holzer; 2:15: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Feb. 5–9: Parts 1–3); 3:45: "Five French Video Makers"; 5:15: Tapes by request. Adm. $3; members $2: "Extended Plays": Feb. 8 at 7:30: *Der Riese* (1982) by Michael Klier; 9:30: *The Police Tapes* (1977) by Alan and Susan Raymond. Feb. 9 at 7:30: *The Bad Sister* (1983) by Laura Mulvey and Peter Wollen; 9:30: *Romance* (1976) by Ed Bowes. Feb. 10 at 7:30: *The Unconscious and Its Rituals* (1983) by Annabella Miscuglio; at 9: *The Red Tapes* (1977) by Vito Acconci.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Feb. 7 at 8: "El Salvador Film & Video Projects/Sistema Radio Venceremos." "Slide Art—Some NYC Work": Feb. 9–10 at 8: *Death of a Penguin* by Jack Smith.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Mar. 15: "KTLA: West Coast Pioneer." Thru Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Feb. 26 (in the Video Gallery): "Video From Vancouver to San Diego." Feb. 4 at 6:30: "Video Viewpoints": Ardele Lister, "Tailored Truths." Films: Theater 1: Thru Feb. 7: "British Film." Feb. 4 at 2:30: *The Long and the Short and the Tall (Jungle Fighters)* (1961) by Leslie Norman; at 6: *Dunkirk* (1958) by Leslie Norman. Feb. 5 at 2:30: *Scott of the Antarctic* (1948) by Charles Frend; at 6: (See Feb. 4 at 2:30). Feb. 7 at 2:30 & 6: "A History of Camera Movement IV": Short films from Europe ca. 1905–10. Feb. 8–Mar. 1: "Screen Gems: Fifteen Films From Columbia Pictures, 1932–60." Feb. 8 at 2:30: *Holiday* (1930) by Edward H. Griffith; at 6: *The Miracle Woman* (1931) by Frank Capra. Feb. 9 at 2: *Arizona* (1940) by Wesley Ruggles; at 5: (See Feb. 8 at 2:30). Feb. 10 at 2: (See Feb. 8 at 6); at 5: *Craig's Wife* (1935) by Dorothy Arzner, with Rosiland Russell. Theater 2: Feb. 5 at 3 & 6:30: "Films From the Archives": *Anemic Cinema* (France, 1926) by Marcel Duchamp, and *Aelita* (USSR, 1924) by Yakov Protazanov. Feb. 7 at 3 & 6:30: "What's Happening?": *Los Sures* (1984) by Diego Echeverria. Feb. 8 at 3 & 6:30: "Sinclair Lewis Centenary": *Dodsworth* (1936) by William Wyler. Feb. 9 at 2:30: *Napoli Milionaria* (Italy, 1951) by Eduardo De Filippo; 5:30: *Jules et Jim* (France, 1961) by François Truffaut. Feb. 10 at 2:30: *Bluebottles* (1928) and *Day Dreams* (1928) by Ivor Montagu; 5:30: *Long Day's Journey Into Night* (1962) by Sidney Lumet.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Feb. 4–7 at 8, Feb. 8–9 at 7:30 & 10:30, Feb. 10 at 2, 5 & 8: *Bizet's Carmen* (Italy/France, 1984) by Francesco Rosi, with Plácido Domingo; Feb. 8 at 7:30 (in the Screening Room): *Emitai* (Senegal, 1972) by Ousmane Sembene.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 4 at 5:30: "Forbidden Films": *Scarface* (1932) by Howard Hawks, and *The Warriors* (1979) by Walter Hill. Feb. 5 at 12 noon: Films by Ousmane Sembene: *Tauw* (Senegal, 1970) and *Black Girl* (Senegal, 1965); 2:30: "Collector's Choice": *Land Where the Blues Began* (1982) by Alan Lomax, and *The Blues Accordin' to Lightnin' Hopkins* (1969) by Les Blank and Skip Gerson. Feb. 7 at 12 noon: "Black Independent Filmmakers: Lives in Fiction": *A Place in Time* (1976) by Charles Lane, and *Pass/Fail* (1978) by Roy Campanella Jr.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Feb. 7 at 7: *The Bigamist* (1953) by Ida Lupino.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Beg. Feb. 5: Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Shivers* (1981) by Wojciech Marczewski. Free: Fri.–Sun. at 2: *Rape/Crisis* (1983) by Gary T. McDonald.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "A View From the Edge: Films on Abstract Expressionism." Feb. 9 at 2: *The New York School* (1973).

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Feb. 17: "Paper Tiger Television." Continuous screenings: Tue., 1:15–7:45; Wed.–Sat., 11:15 a.m.–4:45 p.m.; Sun., 12:15–5:45. Feb. 5 at 6:30, Feb. 9 at 2: Live "Paper Tiger Television" programs will take place.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Tuff Turf.* #3—Thru Feb. 7: *Heavenly Bodies.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *A Soldier's Story.*

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Torchlight.* #2—*Superstition.*

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Beverly Hills Cop.* #2—*Tuff Turf.*

105. DALE—W. 231st St. at B'way. 884-5300. #1—*A Passage to India.* #2—*Beverly Hills Cop.*

106. DOVER—Boston Rd. at E. 174th St. 542-3511. *Tuff Turf.*

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Tuff Turf.* #2—*A Passage to India.* #3—Thru Feb. 7: *The Flamingo Kid.* Beg. Feb. 8: *Heaven Help Us.* #4—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mischief.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Tuff Turf.* #2—*Beverly Hills Cop.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *The Killing Fields.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Heavenly Bodies.* #2—*The Flamingo Kid.* #3—*Runaway.* #4—*Superstition.* #5—*Avenging Angel.*

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Superstition.* #2—*A Passage to India.* #3—*House on the Edge of the Park.* #4—*The Mutilator; Runaway.*

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Heaven Help Us.* #2—Thru Feb. 7: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 8: *Mischief.* #3—*The Killing Fields.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Killing Fields.* #2—*The Perils of Gwendoline.* #3—*Runaway.* #4—*Torchlight.* #5—*Beverly Hills Cop.* #6—*Heavenly Bodies.* #7—*A Passage to India.* #8—*Superstition.* #9—*House on the Edge of the Park.* #10—*Pinocchio.* #11—*Tuff Turf.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Beverly Hills Cop.* #2—*Torchlight.* #3—*The Killing Fields.* #4—*Heavenly Bodies.* #5—Thru Feb. 7: *House on the Edge of the Park.* Beg. Feb. 8: *Mrs. Soffel.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Tuff Turf.* #2—*Runaway.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*Amadeus.* #2—Thru Feb. 7: *House on the Edge of the Park.* Beg. Feb. 8: *A Soldier's Story.*

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Beverly Hills Cop.* #2—*Tuff Turf.* #3—*Heavenly Bodies.*

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—Thru Feb. 7: *The Flamingo Kid.* Beg. Feb. 8: *Mischief.* #2—*The Killing Fields.* #3—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Heaven Help Us.* #4—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *A Soldier's Story.*

208. **BOROUGH PARK-WALKER**—18th Ave. at 64th St. 232-4500. *A Passage to India.*

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Beverly Hills Cop.* #2—*Tuff Turf.* #3—*Amadeus.* #4—*Torchlight.* #5—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #6—Thru Feb. 7: *House on the Edge of the Park.* Beg. Feb. 8: *Heaven Help Us.*

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—*The Killing Fields.* #2—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Mass Appeal.*

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Heavenly Bodies.* #2—*A Passage to India.* #3—*The Flamingo Kid.*

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Mrs. Soffel.* #2—Thru Feb. 7: *Starman.*

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop.* #2—*Tuff Turf.*

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Runaway.* #2—*That's Dancing; Johnny Dangerously.* #3—*Heavenly Bodies.* #4—*The Killing Fields.*

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 7: *2010; Forced Vengeance.* Beg. Feb. 8: *Johnny Dangerously; Dreamscape.*

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. #1—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Johnny Dangerously.* #2—Thru Feb. 7: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 8: *Starman.*

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Superstition; House on the Edge of the Park.* #2—*A Passage to India.* #3—*Tuff Turf.* #4—*The Flamingo Kid.* #5—*Torchlight.*

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Feb. 5: *Revenge of the Nerds.* Beg. Feb. 6: *Falling in Love.*

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Feb. 7: *Starman.* #2—*A Passage to India.*

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Beverly Hills Cop.* #2—*Heavenly Bodies.* #3—*Tuff Turf.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—*Tuff Turf.* #2—*Torchlight.*

303. **NEW DORP-HYLAN**— 351-6601. #1—*Beverly Hills Cop.* #2—*A Passage to India.*

304. **NEW DORP-LANE**— 351-2110. *Amadeus.*

305. **NEW DORP-RAE**— 979-0444. #1—*The Killing Fields.* #2—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Heaven Help Us.*

306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—*The Flamingo Kid.* #2—*Tuff Turf.*

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—*The Killing Fields.* #2—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Mischief.*

308. **NEW SPRINGVILLE-RKO RICHMOND**— 761-3103. *Heavenly Bodies.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*The Killing Fields.* #2—*A Passage to India.* #3—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Heaven Help Us.* #4—*Tuff Turf.*

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*That's Dancing.* #2—*The Killing Fields.*

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*Amadeus.* #2—*A Passage to India.* #3—Thru Feb. 7: *A Passage to India.* Beg. Feb. 8: *Heaven Help Us.* #4—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Mischief.*

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Feb. 7: *Children of the Corn; Angel.* Beg. Feb. 8: *City Heat; The Five Fingers of Death.*

407. **DOUGLASTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Flamingo Kid.* #2—Thru Feb. 7: *The Flamingo Kid.* Beg. Feb. 8: *Mischief.* #3—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mass Appeal.* #4—*Torchlight.* #5—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mischief.* #6—*Protocol.* #7—*The Cotton Club.*

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Beverly Hills Cop.* #2—*Tuff Turf.*

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Heavenly Bodies.* #2—*Torchlight.* #3—*Tuff Turf.* #4—*Johnny Dangerously.*

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Superstition; House on the Edge of the Park.* Beg. Feb. 8: *Mischief.* #3—*Heavenly Bodies.*

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*A Passage to India.* #2—*Runaway.* #3—*The Killing Fields.*

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Tuff Turf.* #2—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *A Soldier's Story.* #3—*Torchlight.* #4—*The Flamingo Kid.*

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*A Passage to India.* #2—*Amadeus.*

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 7: *The River.* Beg. Feb. 8: *Places in the Heart.* #2—Thru Feb. 7: *The Cotton Club.*

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—*Torchlight.* #2—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Mischief.*

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *That's Dancing.*

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*A Passage to India.* #2—*The Killing Fields.* #3—*The Flamingo Kid.* #4—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Heaven Help Us.*

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Perils of Gwendoline.* #2—*Starman; Amadeus.* #3—*Superstition.* #4—*Tuff Turf.* #5—*A Passage to India.*

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—*Runaway.*

424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. Thru Feb. 7: *Amadeus.* Beg. Feb. 8: *The Karate Kid.*

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*A Passage to India.* #2—*Beverly Hills Cop.* #3—*Tuff Turf.*

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Mrs. Soffel.* #2—*Heavenly Bodies.*

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Heaven Help Us.* #2—Thru Feb. 7: *House on the Edge of the Park.* Beg. Feb. 8: *A Soldier's Story.* #3—*Torchlight.*

433. **JAMAICA-ROCHDALE**—Baisley Blvd. at N.Y. Blvd. 276-5300. *Tuff Turf.*

436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Feb. 7: *Amadeus.* Beg. Feb. 8 (tent.): *Johnny Dangerously; Bachelor Party.*

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Tuff Turf.* #2—Thru Feb. 7: *The Flamingo Kid.* Beg. Feb. 8: *A Soldier's Story.*

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 7: *City Heat.*

443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Breakin' 2 Electric Boogaloo.* #2—*Superstition.* #3—*Avenging Angel.*

445. **RICHMOND HILL-LEFFERTS**—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Heavenly Bodies.* #2—*Tuff Turf.*

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Heavenly Bodies.* #2—*Tuff Turf.*

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Beverly Hills Cop.* #2—*A Passage to India.*

451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 7: *2010; Forced Vengeance.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—*A Passage to India.* #2—*Tuff Turf.*

501. **BALDWIN-RKO**— 223-9230. *Runaway.*

502. **BELLEROSE-RKO**— 775-1351. Thru Feb. 6: *Dune.* Beg. Feb. 7: *Falling in Love.*

504. **BELLMORE-MOVIES**— 785-4486. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Johnny Dangerously.*

511. **EAST MEADOW-FLICK**— 794-8008. #1—Thru Feb. 7: *Starman.* Beg. Feb. 8: *A Soldier's Story.* #2—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mischief.* #3—*Pinocchio.* #4—*Micki & Maude.*

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—*A Passage to India.* #2—*The Killing Fields.* #3—*Torchlight.* #4—*The Flamingo Kid.*

517. **FLORAL PARK-RKO FLORAL**— 352-2280. *Tuff Turf.*

518. **FRANKLIN SQUARE-FRANKLIN**— 775-3257. #1—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #2—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mischief.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD**— 741-4007. #1—*The Killing Fields.* #2—*The Flamingo Kid.* #3—*Beverly Hills Cop.*

521. **GARDEN CITY PARK-RKO PARK EAST**— 741-8484. *A Passage to India.*

523. **GREAT NECK-SQUIRE**— 466-2020. #1—*The Killing Fields.* #2—*The Flamingo Kid.* #3—Thru Feb. 7: *Tuff Turf.* Beg. Feb. 8: *Heaven Help Us.*

524. **HEWLETT-RKO**— 791-6768. Thru Feb. 6: *Dune.* Beg. Feb. 7: *Falling in Love.*

526. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Heaven Help Us.* #2—*Torchlight.*

528. **HICKSVILLE-MID-PLAZA**— 433-2400. #1—*Protocol.* #2—*Stranger Than Paradise.* #3—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mischief.* #4—*Runaway.* #5—*Amadeus.* #6—Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *Mrs. Soffel.*

529. **LAWRENCE-RKO**— 371-0203. #1—*Beverly Hills Cop.* #2—*Tuff Turf.* #3—*A Passage to India.*

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—Thru Feb. 7: *Superstition; The Perils of Gwendoline.* Beg. Feb. 8 (tent.): *Johnny Dangerously; Bachelor Party.* #2—Thru Feb. 7: *City Heat.* Beg. Feb. 8 (tent.): *Starman; Body Double.*

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Heavenly Bodies.* #4—*2010.* #5—*The River.* #6—*Tuff Turf.*

532. **LONG BEACH-LIDO**— 432-0056. Thru Feb. 7: *City Heat; 48 Hrs.* Beg. Feb. 8: *Avenging Angel; Trading Places.*

533. **LYNBROOK-LYNBROOK**— 593-1033. #1—*Amadeus.* #2—*Torchlight.* #3—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Heaven Help Us.* #4—*The Cotton Club.*

534. **LYNBROOK-STUDIO ONE**— 599-1444. Thru Feb. 7: *2010.*

535. **MALVERNE-TWIN**— 599-6966. #1—*Starman.* #2—*Micki & Maude.*

536. **MANHASSET-MANHASSET**— 627-7887. #1—*Amadeus.* #2—*Torchlight.* #3—Thru Feb. 7: *Starman.* Beg. Feb. 8: *Mischief.*

537. **MANHASSET-RKO CINEMA**— 627-1300. *Beverly Hills Cop.*

540. **MASSAPEQUA-PEQUA**— 799-6464. *Beverly Hills Cop.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Mischief.* #2—Thru Feb. 7:

Runaway. Beg. Feb. 8: *Mischief.* #3—*A Passage to India.* #4—Thru Feb. 7: *Protocol.* Beg. Feb. 8: *Heaven Help Us.* #5—*Tuff Turf.* #6—*The Flamingo Kid.* #7—*The Killing Fields.* #8—*Torchlight.* #9—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *A Soldier's Story.*

543. **MERRICK-TWIN—** 546-1271. #1—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #2—*The Killing Fields.*

544. **MERRICK-MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *A Soldier's Story.* #2—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Places in the Heart.*

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—*Amadeus.* #2—Thru Feb. 7: *Micki & Maude.*

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Places in the Heart.*

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—Thru Feb. 7: *Starman.* Beg. Feb. 8: *A Soldier's Story.* #2—*Torchlight.*

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. *Heavenly Bodies.*

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—*Tuff Turf.* #2—*Beverly Hills Cop.*

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—*Micki & Maude.* #2—*The Cotton Club.* #3—Thru Feb. 7: *Protocol.* Beg. Feb. 8: *Places in the Heart.*

557. **ROCKVILLE CENTRE-RKO FANTASY—** 764-8000. *The Flamingo Kid.*

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—*The Killing Fields.* #2—*Heavenly Bodies.*

559. **ROSLYN-ROSLYN—** 621-8488. #1—*A Passage to India.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

561. **SYOSSET-SYOSSET—** 921-5810. #1—*The Flamingo Kid.* #2—*The Falcon and the Snowman.* #3—*The Killing Fields.*

562. **SYOSSET-UA CINEMA 150—** 364-0700. *A Passage to India.*

566. **VALLEY STREAM-RKO GREEN ACRES—** 561-2100. #1—*Johnny Dangerously.* #2—*Superstition.* #3—*The Flamingo Kid.*

567. **VALLEY STREAM-SUNRISE—** 825-5700. #1—*Starman.* #2—*Beverly Hills Cop.* #3—*Heavenly Bodies.* #4—*Avenging Angel.* #5—*Tuff Turf.* #6—*The Perils of Gwendoline.* #7—*Torchlight.* #8—*The Falcon and the Snowman.* #9—*House on the Edge of the Park.* #10—*The Cotton Club.* #11—*Pinocchio.* #12—*The Killing Fields.* #13—*A Passage to India.*

571. **WANTAGH-RKO—** 781-6969. *Superstition; House on the Edge of the Park.*

573. **WESTBURY-DRIVE-IN—** 334-3400. #1—*Beverly Hills Cop.* #2—*Tuff Turf.* #3—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Heaven Help Us.*

574. **WESTBURY-WESTBURY—** 333-1911. #1—Thru Feb. 5: *Rope.* #2—*La Traviata.*

Suffolk County

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601. **BABYLON-BABYLON—** 669-3399. #1—Thru Feb. 7: *Protocol.* Beg. Feb. 8 (tent.): *A Soldier's Story.* #2—*Torchlight.* #3—*Tuff Turf.*

602. **BABYLON-RKO—** 669-0700. #1—*The Flamingo Kid.* #2—*A Passage to India.*

603. **BABYLON-SOUTH BAY—** 587-7676. #1—*Beverly Hills Cop.* #2—*Superstition.* #3—Program unavailable.

604. **BAY SHORE-CINEMA—** 665-1722. Thru Feb. 7: *Amadeus.* Beg. Feb. 8 (tent.): *Mischief.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL—** 666-4000. #1—*The Killing Fields.* #2—*Heavenly Bodies.*

609. **BRENTWOOD-BRENTWOOD—** 273-3900. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Johnny Dangerously.*

612. **CENTER MORICHES-CENTER—** 878-2100. Thru Feb. 7: *Micki & Maude.*

616. **COMMACK-MULTIPLEX—** 462-6953. #1—*Heavenly Bodies.* #2—*Protocol.* #3—*Superstition.* #4—*Beverly Hills Cop.* #5—*A Passage to India.* #6—*Pinocchio.* #7—*Runaway.* #8—*Torchlight.* #9—*The Falcon and the Snowman.* #10—*Tuff Turf.* #11—*The Killing Fields.*

617. **COMMACK-RKO—** 499-4545. #1—*Micki & Maude.* #2—Thru Feb. 7: *House on the Edge of the Park.* Beg. Feb. 8: *Mischief.*

621. **CORAM-PINE—** 698-6442. #1—*Torchlight.* #2—*The Flamingo Kid.*

625. **EAST HAMPTON-CINEMAS—** 324-0448. #1—*A Passage to India.* #2—*The Killing Fields.* #3—*The Flamingo Kid.* #4—*Tuff Turf.* #5—*Torchlight.*

627. **EAST SETAUKET-RKO FOX—** 473-2400. *Torchlight.*

628. **ELWOOD-ELWOOD—** 499-7800. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *A Soldier's Story.*

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8 (tent.): *A Soldier's Story.* #2—Tent.: *The Perils of Gwendoline.*

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—*The Killing Fields.* #2—*A Passage to India.* #3—*Beverly Hills Cop.* #4—*Torchlight.*

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. *The Flamingo Kid.*

634. **HUNTINGTON-RKO YORK—** 421-3911. *Heavenly Bodies.*

635. **ISLIP-ISLIP—** 581-5200. #1—*A Passage to India.* #2—*Tuff Turf.* #3—*The Flamingo Kid.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mischief.*

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. Thru Feb. 7: *The Cotton Club.*

639. **LINDENHURST-LINDENHURST—** 888-5400. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Johnny Dangerously.*

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—*A Passage to India.* #2—*Tuff Turf.* #3—*Heavenly Bodies.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. *A Passage to India.* OUTDOOR—Thru Feb. 7: *Torchlight; Alley Cat.*

643. **NORTH BABYLON-NORTH BABYLON—** 667-2495. #1—*Johnny Dangerously.* #2—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Heaven Help Us.*

644. **NORTHPORT-NORTHPORT—** 261-8600. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Johnny Dangerously.*

645. **OAKDALE-OAKDALE—** 589-8118. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8 (tent.): *The River.*

648. **PATCHOGUE-TRIPLEX—** 475-0601. #1—*The Killing Fields.* #2—*Beverly Hills Cop.* #3—Tent.: *Protocol.*

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—*A Passage to India.* #2—*Tuff Turf.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mischief.* OUTDOOR—Tent.: *The Perils of Gwendoline; Walking the Edge.*

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Heaven Help Us.* #2—*The Flamingo Kid.*

653. **PORT JEFFERSON-MINI EAST—** 928-6555. *A Passage to India.* WEST—*Amadeus.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Feb. 6: *Dune.* Beg. Feb. 7: *Falling in Love.*

655. **RIVERHEAD-SUFFOLK—** 727-3133. Thru Feb. 7: *Johnny Dangerously; Revenge of the Nerds.*

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Feb. 7: *Maria's Lovers.* Beg. Feb. 8: *Entre Nous.*

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #2—*Amadeus.* #3—Thru Feb. 7: *Johnny Dangerously; Revenge of the Nerds.*

660. **SHIRLEY-TWIN—** 281-4466. #1—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *The River.* #2—Thru Feb. 7: *Breakin' 2 Electric Boogaloo.* Beg. Feb. 8: *Johnny Dangerously.*

662. **SMITHTOWN-SMITHTOWN—** 265-1551. *The Flamingo Kid.*

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—Thru Feb. 7: *Beverly Hills Cop.* Beg. Feb. 8: *Mass Appeal.* #2—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mrs. Soffel.* #3—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Places in the Heart.*

664. **STONY BROOK-LOEWS—** 751-2300. #1—*Beverly Hills Cop.* #2—*Tuff Turf.* #3—*Heavenly Bodies.*

666. **WEST ISLIP-TWIN—** 669-2626. #1—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Johnny Dangerously.* #2—Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *The River.*

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Mischief.*

New York State

(Area Code 914)
Westchester County

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700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Mrs. Soffel.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8 (tent.): *A Soldier's Story.*

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. *Beverly Hills Cop.*

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—*A Passage to India.* #2—*Amadeus.* #3—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Heaven Help Us.*

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *Heaven Help Us.* #2—*Amadeus.*

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru Feb. 5: *Casablanca; The Maltese Falcon* (1941). Feb. 6–8: *A Nos Amours.* Feb. 9–12: *Repo Man.*

708. **HARTSDALE-CINEMA—** 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—Thru Feb. 7: *Starman.* #4—*The Killing Fields.*

709. **LARCHMONT-PLAYHOUSE—** 834-3001. *A Passage to India.*

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—*The Killing Fields.* #2—*The Flamingo Kid.* #3—*Torchlight.* #4—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *A Soldier's Story.*

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mass Appeal.* #2—*A Passage to India.*

712. **MOUNT VERNON-PARKWAY—** 664-3311. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Falling in Love.*

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*Heavenly Bodies.* #2—*A Passage to India.* #3—*Superstition.* #4—Thru Feb. 7: *House on the Edge of the Park.* Beg. Feb. 8: *Mischief.* #5—*Runaway; Avenging Angel.* #6—*Torchlight.* #7—*Beverly Hills Cop.*

715. **NEW ROCHELLE-TOWN—** 632-4000. *Tuff Turf.*

716. **OSSINING-ARCADIAN—** 941-5200. #1—*Amadeus.* #2—*Tuff Turf.* #3—*The Flamingo Kid.*

717. **PEEKSKILL-BEACH—** 737-6262. #1—*Heavenly Bodies.* #2—*Torchlight.* #3—*A Passage to India.* #4—*Runaway.*

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—*Beverly Hills Cop.* #2—*The Killing Fields.* #3—*Tuff Turf.* #4—*The Flamingo Kid.*

720. **PELHAM-PICTURE HOUSE—** 738-3160. Thru Feb. 7: *Micki & Maude.*

721. **PLEASANTVILLE-ROME—** 769-0720. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

722. **RYE-RYE RIDGE—** 939-8177. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

723. **SCARSDALE-FINE ARTS—** 723-6699. *Stranger Than Paradise.*

724. **SCARSDALE-PLAZA—** 725-0078. Thru Feb. 7: *Micki & Maude.*

727. **WHITE PLAINS-GALLERIA—** 997-8198. #1—*Tuff Turf.* #2—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Mischief.*

728. **WHITE PLAINS-UA CINEMA—** 946-2820. *Torchlight.*

730. **YONKERS-CENTRAL PLAZA—** 793-3232. #1—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #2—*The Flamingo Kid.*

731. **YONKERS-KENT—** 237-3440. #1—Tent.: *Tuff Turf.* #2—Thru Feb. 7: *The Perils of Gwendoline; Superstition.* Beg. Feb. 8 (tent.): *Johnny Dangerously.*

732. **YONKERS-MOVIELAND—** 793-0002. #1—*Beverly Hills Cop.* #2—*The Killing Fields.* #3—*Torchlight.* #4—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Mischief.*

733. **YONKERS-PARK HILL—** 969-4477. #1—*Torchlight.* #2—*Tuff Turf.* #3—*Runaway.* #4—*Superstition.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Micki & Maude.* #2—*Starman.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *A Passage to India.*

745. NANUET-THE MOVIES— 623-0211. #1—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #2—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Heaven Help Us.* #3—*Torchlight.* #4—*Micki & Maude.* #5—*The Falcon and the Snowman.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mischief.* #2—*Torchlight.*

748. NYACK-CINEMA EAST— 358-6631. Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *Mass Appeal.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. Thru Feb. 7: *Pinocchio.* Beg. Feb. 8: *Mischief.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *The Flamingo Kid.*

755. SPRING VALLEY-PIX— 425-6902. #1—*Tuff Turf.* #2—*Amadeus.*

756. STONY POINT-9 W CINEMA— 942-0303. Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Johnny Dangerously.*

757. SUFFERN-LAFAYETTE— 357-6030. *2010.*

759. WEST HAVERSTRAW-PLAZA— 947-2220. *Tuff Turf.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Torchlight.* #2—*The Bostonians.*

774. DANBURY-CINE— 743-2200. #1—*A Passage to India.* #2—*The Killing Fields.* #3—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Mrs. Soffel.*

775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.*

777. DANBURY-PALACE— 748-7496. #1—*Tuff Turf.* #2—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Heaven Help Us.* #3—Thru Feb. 7: *The Perils of Gwendoline.* Beg. Feb. 8: *Witness.*

778. DARIEN-PLAYHOUSE— 655-0100. *A Passage to India.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop.* #2—*Heavenly Bodies.*

780. FAIRFIELD-COUNTY— 334-1411. *The River.*

781. GREENWICH-CINEMA— 869-6030. #1—*Torchlight.* #2—*Protocol.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Passage to India.* #2—*The Falcon and the Snowman.* #3—*Stranger Than Paradise.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. Thru Feb. 7: *The Flamingo Kid.* Beg. Feb. 8: *Witness.*

784. NORWALK-CINEMA— 838-4504. #1—*Breakin' 2 Electric Boogaloo.* #2—*Heavenly Bodies.*

785. NORWALK-NORWALK— 866-9202. *Tuff Turf.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Feb. 5: *La Balance.* Feb. 6–9: *The Man Who Fell to Earth; Eraserhead.* Feb. 10–12: *Burden of Dreams; Fitzcarraldo.*

789. SPRINGDALE-STATE— 325-0250. *Amadeus.*

790. STAMFORD-AVON— 324-9205. #1—*Tuff Turf.* #2—Thru Feb. 7: *Superstition.* Beg. Feb. 8: *Heaven Help Us.*

791. STAMFORD-CINEMA— 324-3100. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Witness.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*Amadeus.* #2—Thru Feb. 7: *Micki & Maude.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*The Killing Fields.* #2—Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *Mrs. Soffel.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*A Passage to India.* #2—*The Killing Fields.* #3—*Heavenly Bodies.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—227-9619. *The Falcon and the Snowman.* #4—226-6666. *The Flamingo Kid.*

796. WESTPORT-POST— 227-0500. *The Killing Fields.*

798. WILTON-CINEMA— 762-5678. *That's Dancing.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—*Heavenly Bodies.* #2—*Beverly Hills Cop.* #3—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Places in the Heart.*

801. HARRISON-WARNER— 482-8550. #1—*Tuff Turf.* #2—Thru Feb. 7: *Superstition.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—*A Passage to India.* #2—Thru Feb. 7: *The Flamingo Kid.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*Beverly Hills Cop.* #2—*Heavenly Bodies.* #3—*Tuff Turf.*

805. JERSEY CITY-STATE— 653-5200. #1—Thru Feb. 7: *The Perils of Gwendoline; Sheena.* Beg. Feb. 8: *Mischief.* #2—Thru Feb. 7: *Superstition.* Beg. Feb. 8: *A Soldier's Story.* #3—Thru Feb. 7: *Runaway; Breakin' 2 Electric Boogaloo.* Beg. Feb. 8: *Heaven Help Us.* #4—*Torchlight.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Tuff Turf.* #2—*Heavenly Bodies.* #3—*Torchlight.* #4—*Micki & Maude.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*The Perils of Gwendoline.* #4—*That's Dancing.* #5—*The Killing Fields.* #6—*Protocol.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Feb. 7: *City Heat; Greystoke: The Legend of Tarzan, Lord of the Apes.* Beg. Feb. 8: *The Cotton Club; Easy Money.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Passage to India.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—*Tuff Turf.*

813. CEDAR GROVE-CINEMA 23— 239-1462. Tent.: *Torchlight.*

817. LIVINGSTON-COLONY— 992-0800. Tent.: *Micki & Maude.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Passage to India.*

819. MILLBURN-RKO— 376-0800. #1—*Heavenly Bodies.* #2—*Tuff Turf.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*Heavenly Bodies.* #2—Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *Mrs. Soffel.* #3—Thru Feb. 7: *Johnny Dangerously.* Beg. Feb. 8: *Mass Appeal.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*Breakin' 2 Electric Boogaloo.* #2—*2010.* #3—*Pinocchio.*

825. NUTLEY-FRANKLIN— 667-1777. #1—Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.* #2—Thru Feb. 7: *Runaway.* Beg. Feb. 8: *Heaven Help Us.* #3—*Tuff Turf.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*The Flamingo Kid.* #2—*Amadeus.* #3—Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *Heaven Help Us.*

828. VERONA-VERONA— 239-0880. *A Passage to India.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop.* #2—*The Killing Fields.* #3—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mischief.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Feb. 7: *Micki & Maude.*

841. CRANFORD-RKO— 276-9120. #1—*Heavenly Bodies.* #2—*Tuff Turf.*

842. ELIZABETH-ELMORA— 352-3483. Thru Feb. 7: *The Cotton Club.* Beg. Feb. 8: *A Soldier's Story.*

846. LINDEN-TWIN— 925-9787. #1—*Tuff Turf.* #2—Thru Feb. 7: *Runaway.* Beg. Feb. 8 (tent.): *Heaven Help Us.* #3—Thru Feb. 7: *Superstition.*

848. ROSELLE PARK-PARK— 245-0358. Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Places in the Heart.*

849. SUMMIT-STRAND— 273-3900. *Amadeus.*

851. UNION-FIVE POINTS— 964-3466. *The Killing Fields.*

852. UNION-LOST PICTURE SHOW— 964-4497. *A Love in Germany.*

854. UNION-RKO— 686-4373. #1—*A Passage to India.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—Thru Feb. 7: *Maria's Lovers.* Beg. Feb. 8: *Heaven Help Us.* #2—*Amadeus.* #3—Thru Feb. 7: *Torchlight.* Beg. Feb. 8: *Mischief.*

858. WESTFIELD-TWIN— 654-4720. #1—*The Cotton Club.* #2—*Protocol.*

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. Thru Feb. 7: *That's Dancing.* Beg. Feb. 8: *Heaven Help Us.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Tuff Turf.* #2—*Heavenly Bodies.* #3—*Torchlight.* #4—*That's Dancing.*

863. EMERSON-TOWN— 261-1000. *A Passage to India.*

864. FAIR LAWN-HYWAY— 796-1717. #1—*Torchlight.* #2—*Amadeus.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—*Heavenly Bodies.*

867. FORT LEE-LINWOOD— 944-6900. #1—*The Flamingo Kid.* #2—*The Killing Fields.*

868. FORT LEE-SHARON— 224-0202. *A Passage to India.*

873. OAKLAND-TWIN— 337-4478. #1—*A Passage to India.* #2—*Amadeus.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—*Amadeus.* #2—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *The Cotton Club.*

875. PARAMUS-BERGEN MALL— 845-4449. *The Falcon and the Snowman.*

876. PARAMUS-CINEMA 35— 845-5070. *The River.*

877. PARAMUS-DRIVE-IN— 368-1440. Thru Feb. 7: *Torchlight; Alphabet City.* Beg. Feb. 8: *Breakin' 2 Electric Boogaloo; Supergirl.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Beverly Hills Cop.* #2—*Starman.* #3—*Pinocchio.* #4—*That's Dancing.* #5—*Heavenly Bodies.* #6—*A Passage to India.* #7—*The Killing Fields.* #8—*Johnny Dangerously.* #9—*Beverly Hills Cop.* #10—*The Flamingo Kid.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—*Tuff Turf.* #2—*Superstition.* #3—*House on the Edge of the Park.*

880. RAMSEY-CINEMA— 825-2090. Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. *Amadeus.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*The Flamingo Kid.* #4—*Tuff Turf.*

884. RIDGEWOOD—ROSEBUD— 670-9183. Feb. 4–7: *After the Thin Man.* Feb. 8–10: *Pygmalion.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—*Amadeus.* #2—Thru Feb. 7: *Micki & Maude.* Beg. Feb. 8: *Johnny Dangerously.*

886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Feb. 7: *The Cotton Club.* #2—Thru Feb. 7: *Starman.* #3—Thru Feb. 7: *Torchlight.* #4—*And the Ship Sails On.*

887. TENAFLY-BERGEN— 567-0004. Thru Feb. 7: *Heavenly Bodies.* Beg. Feb. 8: *Mrs. Soffel.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru Feb. 7: *2010.*

889. WESTWOOD-PASCACK— 664-3200. *The Flamingo Kid.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 46, 86, 203, 210, 304, 403, 414, 422, 424, 436, 528, 533, 536, 547, 604, 653, 658, 702, 705, 716, 755, 789, 792, 827, 849, 857, 864, 873, 874, 882, 885

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 118, 201, 205, 210, 223, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 830, 854, 860, 866, 878, 883

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 62

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 62

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90

CHAMBRE 666—(45 min., '82) In various languages with Eng. subtitles. Director Wim Wenders conducts several interviews with international filmmakers (including Jean-Luc Godard, Rainer Werner Fassbinder, Werner Herzog, Steven Spielberg, and Michelangelo Antonioni) about the future of cinema, all in room 666 of the Hotel Martinez during the 1982 Cannes Film Festival. 2

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16

THE COTTON CLUB—(2 hr. 1 min., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 32, 72, 92, 211, 213, 231, 307, 407, 416, 531, 533, 554, 567, 638, 668, 700, 732, 809, 827, 842, 858, 874, 886

FALASHA—EXILE OF THE BLACK JEWS—(1 hr. 20 min., '84) A Canadian documentary about the ongoing persecution of black Jews in Ethiopia; the film was a catalyst for Israeli rescue efforts. Dir. Simcha Jacobovici. 5

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 20, 24, 36, 60, 561, 567, 616, 745, 782, 795, 875

FANDANGO—(1 hr. 31 min., '85) In 1971, five fraternity brothers go on a fling across Texas and Oklahoma the weekend before their graduation. With Kevin Costner, Judd Nelson, Sam Robards, Chuck Bush, and Brian Cesak. Written and directed by Kevin Reynolds. PG. 70

FAVORITES OF THE MOON—(1 hr. 41 min., '84) In French, Eng. subtitles. A story about the possessors of a 19th-century painting of a nude woman and a set of china, from the time of the objects' creation to the present. Screenplay by Gérard Brach. Directed by Otar Iosseliani, the first Soviet filmmaker to work within the French film industry. 86

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 21, 37, 54, 58, 78, 93, 109, 114, 206, 212, 234, 306, 407, 413, 420, 439, 512, 519, 523, 541, 557, 561, 566, 602, 621, 625, 633, 635, 651, 662, 710, 716, 719, 730, 754, 772, 775, 783, 791, 795, 803, 827, 867, 878, 883, 889

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

HEAVEN HELP US—(1 hr. 42 min., '85) The coming-of-age of five young men attending an all-male Catholic high school in the sixties. With Andrew McCarthy, Kevin Dillon, Mary Stuart Masterson, John Heard, Donald Sutherland. Dir. Michael Dinner. R. 20, 37, 70, 97, 109, 117, 206, 210, 305, 401, 403, 420, 428, 523, 526, 533, 541, 573, 643, 651, 702, 705, 745, 777, 790, 805, 825, 827, 846, 857, 861

HEAVENLY BODIES—(1 hr. 29 min., '85) A contemporary musical about a dancer who decides, with the help of her friends, to pursue her dreams. With Cynthia Dale, Patricia Idlette, Pam Henry, Richard Rebiere, Laura Henry, George Walter Alton. Dir. Lawrence Dane. R. 23, 32, 83, 97, 99, 100, 114, 118, 201, 205, 210, 212, 225, 237, 308, 407, 410, 411, 427, 447, 448, 518, 531, 543, 551, 558, 559, 567, 606, 616, 628, 634, 640, 658, 663, 664, 667, 700, 714, 717, 721, 722, 730, 745, 746, 756, 777, 779, 784, 791, 794, 800, 804, 806, 819, 821, 825, 841, 862, 866, 878, 880, 887

L'HOMME BLESSE—(1 hr. 50 min., '84) In French, Eng. subtitles. The coming-of-age drama of an eighteen-year-old boy who falls in love with an older man one summer in provincial France. With Jean-Hughes Anglade, Roland Bertin, Vittorio Mezzogiorno, Liza Kreuzer. Dir. Patrice Chéreau. 6

JOHNNY DANGEROUSLY—(1 hr. 28 min., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 32, 225, 228, 231, 407, 410, 436, 504, 511, 528, 530, 541, 566, 609, 637, 639, 643, 644, 655, 658, 660, 663, 666, 731, 747, 756, 821, 878, 885

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 48, 83, 92, 113, 117, 118, 201, 206, 211, 225, 305, 307, 401, 402, 412, 420, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 632, 648, 708, 710, 719, 732, 774, 793, 794, 796, 807, 830, 851, 867, 878

A LOVE IN GERMANY—(1 hr. 50 min., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, Andrzej Wajda, trying to suggest that the woman is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 16, 86, 852

MAN UNDER SUSPICION—(2 hr. 6 min., '84) In German, Eng. subtitles. When a young man shoots into the air at a political meeting for no apparent reason, the incident results in a legal battle to prove the involvement of a terrorist alliance. With Maximilian Schell, Lena Stolze, Wolfgang Kieling, Robert Aldini. Dir. Norbert Kückelmann. 88

MARIA'S LOVERS—(1 hr. 43 min., '85) After World War II, a soldier returns to his home in Pennsylvania and finds that the woman he loves has grown and changed. With Nastassja Kinski, John Savage, Robert Mitchum, Keith Carradine, Vincent Spano. Dir. Andrei Konchalovsky. 16, 70, 657, 857

MASS APPEAL—(1 hr. 39 min., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 32, 58, 97, 211, 407, 663, 711, 748, 821

MICKI & MAUDE—(1 hr. 57 min., '84) Playwright Jonathan Reynolds wrote the script of this Blake Edwards farce, and some of the lines are brighter than usual for an Edwards movie, but Edwards's half-creepy attitudes come through anyway. The hero, Rob Salinger (Dudley Moore), wants to have a baby more than anything in the world, but his wife, Micki (Ann Reinking), a successful lawyer, doesn't have the time. Rob falls in love with Maude (Amy Irving), a beautiful young cellist, and suddenly both women are pregnant. Rob races back and forth between the two women, lying to both. That he behaves like a snake is an acceptable comic convention. That the filmmakers make all sorts of excuses for him (he didn't *mean* to cause anyone any harm) is, on the other hand, rather pathetic. The movie reaches its climax in a deftly played and directed but grossly conceived scene in which (of course) both women have their babies at once. Moore gives his best performance in years, Irving is magnetically sexy, but Ann Reinking is stiffly great-ladyish just when she's supposed to be a good sport. The movie is a lot like a soon-to-be-cancelled TV sitcom, and the mechanically farcical nature of the material wears one down. (Jan. 14, 1985) PG-13. 38, 403, 504, 511, 535, 545, 547, 548, 554, 609, 612, 617, 629, 639, 644, 645, 660, 666, 712, 720, 724, 727, 735, 745, 774, 792, 800, 806, 817, 840, 848, 874, 885

MISCHIEF—(1 hr. 37 min., '85) In a small midwestern town in the late fifties, a seventeen-year-old boy tries to lose his innocence. With Doug McKeon, Catherine Mary Stewart, Kelly Preston, and Chris Nash. Dir. Mel Damski. R. 37, 54, 109, 117, 206, 307, 403, 407, 411, 418, 511, 518, 528, 536, 541, 604, 617, 637, 650, 668, 714, 727, 732, 747, 752, 805, 830, 857

MRS. SOFFEL—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 72, 85, 201, 210, 213, 427, 518, 528, 543, 559, 658, 663, 667, 700, 721, 722, 730, 745, 746, 774, 793, 821, 825, 880, 887

MOVING OUT—(1 hr. 31 min., '84) Before an Australian boy moves from the city in which he grew up, he's determined to have one last fling. With Vince Colosimo. Dir. Michael Pattinson. 57

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 61, 71

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like post-cards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a *rum* travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 105, 109, 115, 118, 208, 212, 234, 236, 303, 401, 403, 412, 414, 420, 422, 426, 450, 500, 512, 521, 529, 541, 559, 562, 567, 602, 616, 625, 632, 635, 640, 642, 649, 653, 702, 708, 709, 711, 714, 717, 744, 774, 778, 782, 794, 795, 803, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

THE PERILS OF GWENDOLINE—(1 hr. 28 min., '84) An erotic adventure based on John Willie's comic strip, "The Adventures of Gwendoline." With Tawny Kitaen and Brent Huff. Dir. Just Jaeckin. R. 41, 117, 118, 206, 413, 420, 422, 427, 526, 530, 533, 541, 567, 629, 650, 702, 731, 777, 805, 807

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 47, 416, 545, 548, 554, 663, 800, 848

REPO MAN—(1 hr. 32 min., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 5, 707

SEVENTEEN—(2 hr., '82) Created as part of the "Middletown" series of documentaries about Muncie, Indiana, by Peter Davis for PBS, this film concentrated on a handful of working-class teenagers during their last year of high school. PBS did not broadcast *Seventeen*, due to its rough language and controversial subject matter (teenage pregnancy, interracial romance, casual violence). Directed, photographed, recorded, and edited by Joel DeMott and Jeff Kreines. 2

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 38, 90, 102, 203, 206, 413, 428, 439, 511, 541, 545, 550, 601, 628, 629, 700, 710, 805, 842

SQUIZZY TAYLOR—(1 hr. 41 min., '82) The life story of the title character, a notorious Australian gangster of the 1920s. With David Atkins, Jacki Weaver, Alan Cassell. Dir. Kevin Dobson. 57

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 20, 22, 35, 60, 97, 213, 231, 236, 422, 511, 530, 535, 536, 550, 567, 708, 735, 878, 886

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88, 528, 723, 782

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

THAT'S DANCING!—(1 hr. 45 min., '85) A pleasant compilation of dance sequences from throughout the history of film. Moviegoers curious to see the kind of glory Coppola missed in *The Cotton Club* should catch the amazing tap-dance duet by the Nicholas Brothers. Introduced by Gene Kelly, Ray Bolger, Liza Minnelli, Sammy Davis Jr., and Mikhail Baryshnikov. Dir. Jack Haley Jr. (Jan. 28, 1985) G. 20, 44, 74, 93, 225, 402, 419, 528, 666, 705, 748, 793, 798, 807, 821, 861, 862, 878

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

TUFF TURF—(1 hr. 52 min., '85) Violence erupts at a Los Angeles high school terrorized by a teenage gang when a new student arrives and sets his sights on the gang leader's girlfriend. With James Spader, Kim Richards, Paul Mones, Matt Clark, Claudette Nevins, Olivia Barash, Robert Downey. Dir. Fritz Kiersch. R. 4, 33, 80, 98, 100, 104, 106, 109, 111, 118, 202, 205, 210, 223, 234, 237, 300, 306, 401, 408, 410, 413, 422, 426, 433, 439, 447, 448, 500, 517, 523, 529, 531, 541, 552, 567, 573, 601, 616, 625, 635, 640, 649, 664, 715, 716, 719, 727, 731, 733, 755, 759, 777, 785, 790, 801, 804, 806, 811, 819, 825, 841, 846, 862, 879, 883

2010—(1 hr. 56 min., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey*, based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 228, 451, 531, 534, 757, 822, 888

WHERE THE GREEN ANTS DREAM—(1 hr. 40 min., '85) In South Australia, a white mining corporation is determined to violate aboriginal sacred ground for profit. Written and directed by Werner Herzog. R. 86

WITNESS—(1 hr. 54 min., '85) Reviewed in this issue. R. 74, 85, 777, 783, 791

Revivals

THE AVIATOR'S WIFE—(1 hr. 44 min., '81) In French, Eng. subtitles. Eric Rohmer with the kind of material he does best. Characters fall in and out of emotions, gather new perceptions and cast off old ones as they bicker, flirt, or rage against each other. With Philippe Marlaud, Marie Rivière, and Anne-Laure Meury, who may well be the most enchanting woman in all of Rohmer's films. 96

THE BATTLE OF ALGIERS—(2 hr. 3 min., '66) In French and Arabic, Eng. subtitles. The thrilling drama of the Algerian war, prepared from actual documents and eyewitness accounts, and set in Casbah locations. Dir. Gillo Pontecorvo. 13

BEDAZZLED—(1 hr. 47 min., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. 39

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. 89

BYE BYE BRAZIL—(1 hr. 50 min., '80) In Portuguese, Eng. subtitles. A sultry, loose-limbed Brazilian comedy, directed by Carlos Diegues, about traveling carnival performers looking for an audience to entertain in half-civilized, half-savage Brazil. The hot-weather relaxation of the picture is pleasing: Things really are different down there. The sensuality is right on the surface and seemingly innocent. Starring Jose Wilker. 2

42ND STREET—(1 hr. 29 min., '33) The basic Cinderella theater story, wherein Warner Baxter tells Ruby Keeler, "You're going out a chorus girl, but you're coming back a *star*." One of choreographer Busby Berkeley's classics, *42nd Street* turned around the fortunes of the Hollywood musical and there isn't a moment that doesn't show why. Dir. Lloyd Bacon. 10

THE HEIRESS—(1 hr. 55 min., '49) An absorbing, polished drama based on Henry James's *Washington Square*, about life in turn-of-the-century New York. Magnificently acted, with Olivia de Havilland, Montgomery Clift, Ralph Richardson, and Miriam Hopkins. Dir. William Wyler. 10

KING SOLOMON'S MINES (1950)—(1 hr. 42 min.) A rich, scenic film of H. Rider Haggard's classic 1886 novel of adventure in Africa, thrilling both as a travelogue and as a drama of a safari searching for diamonds. With Deborah Kerr, Stewart Granger, and Richard Carlson. Dir. Compton Bennett and Andrew Marton. 39

LAWRENCE OF ARABIA—(3 hr. 41 m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes as T. E. Lawrence, English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness, and Jack Hawkins. Dir. David Lean. 97

MY NIGHT AT MAUD'S—(1 hr. 45 min., '70) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. With Marie-Christine Barrault. 95

NOTORIOUS—(1 hr. 41 min., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. 89

ON THE WATERFRONT—(1 hr. 48 min., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. 95

ORPHEUS—(1 hr. 26 min., '49) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casarès. 10

PINOCCHIO—(1 hr. 28 min., '40) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including, "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. 42, 118, 511, 567, 616, 752, 822, 878

THE RULING CLASS—(2 hr. 34 min., '72) An engaging absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out aristocrat with a semi-Christ, semi-Jack the Ripper complex. 39

STRANGERS ON A TRAIN—(1 hr. 41 min., '51) Robert Walker, as a seductive homosexual killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman, from a Patricia Highsmith novel. 89

A STREETCAR NAMED DESIRE—(2 hr. 2 min., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 95

SUNSET BOULEVARD—(1 hr. 50 min., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. 10

THEATER

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Broadway

Previews and Openings

Thursday, February 7

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's play about two neighboring couples—one English and the other Canadian—who live in a middle-class suburb of London; directed by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Previews begin 2/7 prior to a 2/11 opening. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

Monday, February 11

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama; directed by Keith Hack. With Rosemary Murphy, Edward Petherbridge, Brian Cox, James Hazeldine, Charles Lang, Caitlin Clarke. Tues.-Sat. at 6:45; Sun. at 2; $35-$50. Previews start 2/11 prior to a 2/21 opening. **Nederlander,** 208 W. 41st St. (921-8000). 4 hr. 40 min. All major credit cards.

Tuesday, February 12

SMOKEY ROBINSON—The Motown superstar makes his solo Broadway debut 2/12-17 in a recital of selections from twenty-five years of his career. Tues.-Thurs. at 8, $20-$25; Fri. at 8, Sat. at 7 & 10:30, Sun. at 3 & 7, $25-$30. **Gershwin Theatre,** 222 W. 51st St. (944-9300). All major credit cards. **IRLS**

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon,** 250 W. 52nd (757-8646). 2 hr., 40 min. ● **IRLS** On 2/24, play leaves Neil Simon Theater and resumes 2/26 at 46th St. Theatre, 226 W. 46th St. (221-9344.)

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hr., 45 min. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hr., 45 min. All major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hr., 15 min. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, Sun. at 3;$20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hr. All major credit cards. **IRLS**

HARRIGAN 'N HART—Mark Hamill, Harry Groener, and Christine Ebersole star in a musical by Michael Stewart, with music by Max Showalter and lyrics by Peter Walker, plus songs of the period by Edward Harrigan and David Braham, set in New York 1871 to 1888; directed by Joe Layton. Story focuses on the team of Edward Harrigan and Tony Hart, whose innovative use of music and dance in their plays and sketches of the late 19th century made them the originators of musical comedy as we know it today. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Longacre Theater,** 220 W. 48th (239-6200). 2 hr., 20 min.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With John Christopher Jones, Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hr., 15 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway,** Bdway at 53rd (239-6200). Credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min.

MY ONE AND ONLY—Don Correia plays a flying ace (Tommy Tune returns to this role on 2/5) and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45; thru 3/2. **St. James,** 246 W. 44th (398-0280). 2 hr., 30 min. ● **IRLS**

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play is still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

PATTI LA BELLE—The Queen of Rock 'n' Soul's here with a wide selection of her repertory, plus many new acquisitions. Tues.-Thurs. at 8, $25, Fri. at 7 & 10:30, Sat. at 8, Sun. at 3 & 7; $30; thru 2/10. **Gershwin Theater,** 222 W. 51 St. (944-9300). 2 hr. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hr. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Harvey Fierstein and Court Miller. Philip Astor and Peter Ratray relieve them at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

A . . . MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5:30; $22-$25. **Top of the Gate,** 160 Bleecker (475-5120).

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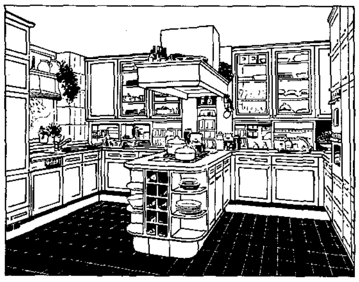

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THEATER

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett**, 410 W. 42nd (594-2826).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus, with Henderson Forsythe, Lenka Peterson, Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $7.50. **Lamb's**, 130 W. 44th (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Martinson Theatre**, 425 Lafayette St.(598-7150).

THE CRATE—Shel Silverstein's assortment of playlets and songlets centered around one prop, a crate; directed by Art Wolff. Tues.-Sat. at 8, Sun. at 2 & 7. Preview prices are $10 & $12. Regular prices, from 2/11, are $12 & $14. **Ensemble Studio Theatre**, 549 W. 52nd St. (247-3405).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq. Downtown**, 159 Bleecker (254-6330).

DOUBLE BILL—Ara Fitzgerald wrote and acts in *Leverage*, doing both sides of a mother-daughter psycho-drama. Deborah Fortson wrote and acts in *Baby Steps* in the role of a baby, translating infant behavior into visual poetry. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. Production Company. **Theatre Guinevere**, 15 W. 28th St. (944-9300).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre**, 432 W. 42nd (924-7100). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald.Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

FOUR CORNERS—Gina Wendkos's theatre piece deals with a normal family situation beset by strange quirks. With Margaret Harrington, Josh Hamilton,and Ryan Cutrona. Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $10; from 2/6. **American Place Theatre**, 111 W. 46th St. (247-0393).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30, Sun. at 2 & 5:30; $12-$19.50; thru 2/10. **Norman Thomas Theater**, 111 E. 33rd St. (689-7610).

GOODBYE ROME—Paul Eremco's play concerns a love affair between an Italian student of architecture and a modern American woman; directed by Viktor Allen. With Sergio Bertolli, Leonard Donado, Shelley Fine, Caroline Gibbes. Tues.-Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7:30, Wed. at 3;$12 & $16. **Nat Horne Theatre**, 440 W. 42nd St. (718-236-6859).

HANG ON TO THE GOOD TIMES—Don Scardino, Terri Klausner, Cass Morgan, and Charlaine Woodward star in a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Maltby, Jr. Thru 2/24. Manhattan Theater Club production. **The Space at City Center**, 131 W. 55th St. (944-9300).

HENRIETTA—The Negro Ensemble Company's presentation of Karen Jones-Meadow's play about the friendship between a poor elderly bag lady and a young career woman stuck in present-day Harlem; with Frances Foster, Elain Graham and William Jay; directed by Samuel P. Barton. Tue.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; $12-$17; thru 2/10. **Theatre Four**, 245 W. 55th St. (246-8545).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband is drafted and goes off to Vietnam; directed by Albert Harris. With Ray Blackburn, Haviland Morris, and Susan Plaksin. Tuesday through Saturday at 8, Saturday matinee at 2; $16. **Theatre Off Park**, 28 E. 35th St. (679-6283).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, Philip Hoffman, James Rebhorn, Tom Robbins, and Pippa Scott. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater**, 121 Christopher St. (924-8782). ●

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood**, 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30 & Sun. at 3 p.m.; $19-$25. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum**, 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15-$20. **Heckscher Theater**, 1230 Fifth Ave. (534-2804). ●

MODERN ROMANCE—F. LaTour's comedy for today's romantic yuppies; directed by Bernard Barrow; with Jim Desmond, Alix Elias, John Fleming, Mark Hofmaier, David B. Hunt, and Geoffrey Wade. Wed.-Sat. at 8, Sat. & Sun. at 3; $15-$18. **No Smoking Playhouse**, 354 W. 45th St. (247-5427).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

OUTSIDE WACO—Patricia Browning Griffith's play described as a domestic comedy involving three sisters in a town in south-central Texas; directed by June Rovenger; with Elizabeth Berridge, Carlin Glynn, Susan Mansur, Edward Power, and Kate Skinner. Wed.-Sat. at 8, Sat. at 2, Sun. at 7; $12-$14; thru 2/24. **Hudson Guild**, 441 W. 26th St. (760-9810).

THE PLAYBOY OF THE WESTERN WORLD—Kate Burton, Jarlath Conroy, Stephen Daley, Rex Everhart, James Greene, Caroline Kava, Rex Marshall, and Danny Sewell in a revival of the John Millington Synge drama, directed by Joe Dowling (Abbey Theatre/Dublin). Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 3/10. **Roundabout Theatre**, 100 E. 17th St. (420-1883).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/10. **Folksbiene Theater**, 123 E. 55th St. (755-2231).

RUDE TIMES—Stephen Wylie's play centers around an old man who leaves his home in the suburbs to dwell in the inner city; directed by Gordon Edelstein. With Willie Carpenter, Kate Wilkinson, Peter Saputo, Mara Hobel. Wed., Fri., & Sat. at 8, Thurs. at 6:15, Sat. at 2, Sun. at 3; $15; from 2/8. **American Place Theatre**, 111 W. 46th St. (247-0393).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, jazz, ballet, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Branice McKenzie. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate**, Thompson & Bleecker (475-5120).

STREETHEAT—A contemporary musical by Rick Atwell, Perry Arthur Kroeger, and Frank Owens. With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson, Ron Lee Savin, and Vicki Lewis. Tues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Cabaret Theater**, 254 W. 54th St. (581-2243).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $15-$20. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

WHAT'S WRONG WITH THIS PICTURE?—Donald Margulies's comedy about Mort and his teenage son and the return of Mort's dead wife; directed by Claudia Weill. With Madeline Kahn, Bob Dishy, Evan Handler, Marcia Jean Kurtz, Salem Ludwig, and Florence Stanley. Thru 2/17. **Manhattan Theatre Club Downstage,** 321 E. 73rd St. (472-0600).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays,* about the relationship between the mother and daughter of an immigrant family in 1939, from the perspective of the nine-year-old; directed by Susan Einhorn. With Regina Baff, Mia Danziger, Lisabeth Bartlett, and Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; 2/9-3/24. **92nd St. Y,** 1395 Lexington (427-4410).

AMERICAN SHAKESPEARE REPERTORY—*The Taming of the Shrew,* with Marlowe's *Edward II* and *The Jew of Malta.* Thurs.-Sat. at 8, Sun. at 3; $7.50; thru 2/10. **Theater 22,** 54 W. 22nd St. (279-9321).

APPLE CORPS THEATRE—*Poet in Person,* a portrayal of a great writer and poet come to life in the person of Conrad Pomerleau as Edgar Allen Poe. Sun. & Mon. at 8, thru 2/11. Ira Levin's *Dr. Cook's Garden,* a suspense melodrama directed by William MacDuff. Wed.-Sat. at 8, Sun at 3; $8; thru 2/17. **Apple Corps Theatre,** 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—Patrick Meyers's play, *Dysan,* directed by B. Rodney Marriott, is about a battle between two men, fought transcendentally over an ideal woman. With Steve Gregan, Mark Myers, Jimmie Ray Weeks, Charles Harper, Katherine Cortez, and Danton Stone. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50-$25; thru 2/17. **Theater,** 99 Seventh Ave. So. (924-7100).

CITY STAGE CO.—*Elektra/Orestes,* by Aeschylus, Sophocles, and Euripides, has to do with the second generation of the House of Atreus; translated by Robert Fagles and directed by Christopher Martin. Aeschylus' *Agamemnon/Iphigeneia,* which has to do with the fall of the House of Atreus, plays in repertory. With Sheridan Crist, Ginger Grace, Keith Langsdale, Nancy Kinehan, Chuck Patterson, Guy Paul, Essene R, Tom Spiller, Karen Sunde, and Amy Warner. Tues.-Sun. at 8 with mats. Sat. & Sun. at 3; $10. **City Stage Company,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATRE—Shakespeare's *The Comedy of Errors;* directed by Kent Thompson.. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 2/7-24. **Equity ,** 103rd St. and Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse,** 79 E. 4th St. (254-5060).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy,* about a youth who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, $12, Sat. at 8, Sun. at 2 & 7, $15. **Theatre,** 344 E. 14th St. (279-4200).

LA MAMA ANNEX—Kenny Fries's *A Human Equation,* 50 short scenes that make up an experimental drama taking place around New York. Wed.-Sun. at 7:30; thru 2/10. **La Mama Annex,** 74A East Fourth St. (475-7710).

MANHATTAN PUNCH LINE—First annual Festival of One-Act Comedies, featuring eight plays in two evenings in repertory. Evening A: Nina Shangold's *Women and Shoes;* Trish Johnson's *The Art of Self Defense;* Mark D. Kaufmann's *Backbone of America,* 2/8, 9, 14, 15 at. Evening B: Richard Gott's *Falsies;* Fredric Sirasky's *Mongolian Idiot;* Howard Korder's *Life on Earth;* Laurence Klavan's *Sleeping Beauty*—2/6, 7, 13, 16 at 8; 2/10, 17 at 3; $8. **Judith Anderson,** 422 W. 42nd (279-4200).

MEAT & POTATOES CO.—Henrik Ibsen's *A Doll's House,* about Noira, a woman driven to seek a life of independence when her "perfect" marriage is revealed as a sham. Thurs.-Sat. at 8, Sun. at 3; $8; thru 2/10. **Alvina Krause,** 306 W. 38th (564-3293).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chaillot,* adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwood, Grayson Hall, Sabra Jones, and Frank Hamilton. Also, Booth Tarkington's *Clarence,* directed by Arthur Storch, joins *Madwoman* in repertory; starts 2/7, with essentially the same cast. Call theatre for specifics. **Theatre at St. Peter's Church/Citicorp,** 54th and Lexington (223-6440).

NEW MEDIA REP—Anton Chekhov's *Uncle Vanya,* a comic/tragic portrait of people written for Moscow Art Co. in 1900. 2/8-3/3. Call theatre for schedules. **Theatre,** 1463 Third Ave. (734-5195).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde;* Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Thurs.-Sun. at 8; $6. **Prometheus Theater,** 239 East Fifth St. (477-8689).

PUERTO RICAN TRAVELING THEATRE—American premiere in English of Emilio Carballido's *Orinoco,* starring Miriam Colon and Ivonne Coll; directed by Vicente Castro. *Performances in Spanish are given* on weekends with the same cast. Wed.-Fri. at 7:30, Sat. & Sun. at 2:30 & 7:30; $10; thru 2/17. **PRTT,** 304 W. 47th St. (354-1293).

QUAIGH LUNCHTIME THEATRE—George Ghirlando's *Sweet, Sweet Monique,* story of a troubled young lady with multiple personalities, played by Wendy Nute; the playwright plays her psychiatrist. Mon.-Fri. at 12:15 (bring lunch; coffee's on the house). FREE. 2/4-15. **Quaigh,** 108 W. 43rd St. (221-9088).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre (Blood Wedding); Dona Francisquita,* and *Puerto Rico: Encanto Y Cancion,* music by composers of past and present times. $8-$10; thru Feb. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment,* a mystery set in the South deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder,* Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Nicholas Wright's *The Crimes of Vautrin* dramatizes a duel of wits between the law and a sinister 19th-century con artist. Based on Balzac's *Splendeurs et Misères des Courtisanes,* the revival is directed by Carol Corwen, with Mark Margolis in the title role. Thurs. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 2/24. **Soho Rep,** 401 E. 29th St. (679-8828).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line.* Tues. & Wed. at 9, Thurs. at 7:30; $6. *It's My Party,* a musical comedy revue. Fri. at 11 p.m.; $5; thru 2/8. **13th Street Theater,** 15 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AESCHYLUS' PROMETHEUS BOUND—New translation and staging by Jonathan Nossiter, with Robert Maiorano, Paddy Campanaro (choreography by Jean-Pierre Bonnefous). Thurs.-Sat. at 8, Sun. at 3; $6; from 2/21. **Richard Morse,** 385 Bdway (219-0310).

ALL SOULS' DAY— Cate Ryan's play deals with a young woman who discovers she has breast cancer; directed by Ben Janney. With Margaret Ritchie, Jeanne Cullen, and Joseph Rose. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 2/17. **18th St. Playhouse,** 145 W. 18th St. (242-9249).

BELL, BOOK, AND CANDLE—A revival of the 1950 John van Druten play about a modern-day witch who loses her powers when she falls in love. 2/7-17 at 8, mats. Sat. at 2, Sun. at 7; $6. **Raft Theatre,** 432 W. 42nd St. (279-4200).

CHAOS AND HARD TIMES—John Turturro stars in Brandon Cole's play about a man who returns home to discover his place has been taken by three boarders *who have moved into his mother's house; directed by* Richard Bell. Thurs.-Sat. at 8, Sun. at 3; $8; from 2/7 . **American Kaleidoscope,** 5 W. 63rd St. (724-3080).

CHARLEY BACON AND HIS FAMILY—Arthur Giron's comedy about a man searching to find a family and a life worth living; directed by Donald Marcus, and starring Jonathan Hadary in the title role. With Leslie Geraci, James Handy. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **Ark,** 131 Spring St. (226-7682).

THE CRUELTIES OF MRS. SCHNAYD—David Suehsdorf's play about two brothers, owners of an *apartment building, who are victimized* by both street criminals and rapacious tenants; directed by John Pepper. With Alex Neil, Frank Hankey, Charles Shaw Robinson. Thru 2/24 at 7:30; Sun. at 3; $8.N.Y. Theatre Studio at **TOMI** 23 W. 73rd (279-4200).

FROM BEHIND THE MOON—Ralph Pezzullo's play concerns life among the disenfranchised in our present-day *nation; directed by* Linda Chapman; with Michael Sollenberger, Walter White, Nicholas Daddazio.Thurs.-Sun. at 8; $4; 2/7-24. **Theater for the New City,** 162 Second Ave. (254-1109).

GOD'S FAVORITE—A revival of Neil Simon's comedy based on the Book of Job; directed by James E.V. Butler. Fri. at 8, Sat. at 2:30 & 8, Sun. at 4; thru 2/24; $8. **All Souls,** *Lexington at 80th St.* (535-3356).

GOODBYE CHARLIE—A revival of George Axelrod's *comedy about reincarnation; directed by* Sam Ashkenazi. Mondays at 6 & 8:30, thru 2/25; $6. **Westside Arts,** 407 W. 43rd St. (279-4200).

IMPACT—Juan Alam's drama of terror and rape; directed by George Ferencz; with Shawn Elliott, Tim Van Pelt, Cordelia Gonzalez. Wed.-Sun. at 8, Sat. & Sun. at 3; $10. **INTAR,** 420 W. 42nd (695-6134).

IN THE JUNGLE OF CITIES—A revival of Bertolt Brecht's example of nihilistic theater with its contemporary formal peculiarities; directed by Jacques Reynaud; with Mark Andresen, Cynthia Christilli. Thru 2/10 at 8; (2/9 at midnight); $6. **Ohio Theatre,** 66 Wooster St. (254-5598).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Connie Nelson, Casey Bitts, Kristine Neilsen, Anderson Matthews, Diane Kamp, Jack Kenny. Thurs.-Sat. at 9. **The Ballroom,** 253 W. 28th (244-3005).

LONG TIME SINCE YESTERDAY—P.J.Gibson's play exposing underlying conflicts that exist between six women who gather at an impromptu reunion; directed by Beth Howard. With Hattie Winston, Rhetta Hughes, Ayana Phillips, Janet League, Lee Chamberlin, Ellen Holly, Thelma Louise Carter, and Tisha Campbell. Thurs.-Sun. at 7:30, Sun. at 3; $5. **New Federal Theatre,** 466 Grand St. (598-0400).

MONEY NOTES—Ernestine Jackson stars in a musical by Larry Pellegrini and Rob LaRocco, directed by Scott Newborn. Wed.-Sun.; thru 2/25. **Baldwin,** 160 W. 73rd (799-8190).

ONCE ON A SUMMER'S DAY—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini. Wed.-Sat. at 8, Sun. at 2 & 7; thru 2/11. **Ensemble Studio Theatre,** 549 W. 52nd St. (247-3405).

SHE ALSO DANCES—Kenneth Arnold's love story *with music and dance about a dancer-gymnast* and an immobilized girl who hires him to push her wheelchair; directed by Amie Brockway. Thurs.-Sat. at 8, Sat. & Sun. at 3; $10-$12; 2/7-3/3. **Theater of the Open Eye,** 316 E. 88th St. (534-6909).

STUD SILO—Tom White's play about a man, trapped atop a burning silo in a Texas town, who reviews *scenes from his life; directed by* Dennis Logan. With Jeff Beach, Patrick Roche, Cynthia Exline, Lisa Griffith, Bonnie Brown Smith, and Jim Tully. Thru 2/24; $6. **INTAR THEATRE,** 508 W. 53rd St. (279-4200).

SWEET WILL—Stephanie Cotsirilos, Carol Dennis, Stephen Lehew, Steve Postel, and Byron Utley in a musical entertainment composed by Lance Mulcahy, with the Bard as his lyricist; directed by John Olon. Wed.-Sat. at 8; $8-$10. **Don't Tell Mama,** 346 W. 46th St. (757-0788).

THERESE RAQUIN—Brenda Forbes is seen in the title role of Emile Zola's story, presented in a new translation by Stephen Willems who has also directed the revival. It's a drama of psychological revenge. With John Seidman, Marcus Smythe, and Richard Merrell. Thurs.-Sat. at 8, Sun. at 3 & 7; $8; thru 2/10. **Riverwest Theatre,** 155 Bank St. (243-0259).

VERDICT—Agatha Christie's tale of a professor's wife, his adoring student, and his disturbed life; directed by William Sevedge. With J. Bruce McGuirk, Diana Hamilton-Jones, and Hannele Karhu. Thurs.-Sat. at 8; Sat. & Sun. at 3; thru 2/10; $10. **St. Bart's Playhouse,** Park Ave.and 50th St. (751-1616).

NEW YORK TICKET SERVICE
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MUSIC & DANCE DIRECTORY

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Lincoln Center: 62nd-66th Sts.,
Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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Monday, February 4

VIENNA OCTET—Wolf's *Italian Serenade*; Brahms's Quintet in b for Clarinet and Strings; Schubert's Octet in F. Carnegie Hall at 8. $8–$15.

MUSIC FROM MARLBORO—Mozart's Flute Quartet in D, K. 285; Beethoven's String Trio in G, Op. 9, No. 1; Dvorak's Piano Quartet in E-flat, Op. 87. Alice Tully Hall at 8. $6–$8.

WILLIAM DEVAN, pianist. Works of Bach, Liszt, Chopin. Merkin Concert Hall at 8. $8.

EDWARD EIKNER, pianist. Mompou, Beethoven, Chopin, Liszt. Carnegie Recital Hall at 8. $6.

GOLIARD CHAMBER ORCHESTRA, Michael Fardink directing; the Astoria Chorale, flutist Barrett Cobb, mezzo-soprano Sarah Young, the Goliard String Quartet. Respighi's *Ancient Airs and Dances*; Bloch's Concerto Grosso No. 2; Sibelius's *Rakastava* Suite; Bliss's canatata *Lie Strewn the White Flocks*. Marymount Manhattan Theater, 221 E. 71st St. (718-204-1030), at 8. $8.

COLUMBIA STRING QUARTET—Schubert's *Quartettsatz*; Larry Bell's String Quartet No. 2 (world premiere); Brahms's Quartet Op. 51, No. 1. St. Michael's Church Hall, 99th St. between Broadway and Amsterdam Ave., at 8. $5.

MARGARET AHRENS, soprano/**PAUL ALAN LEVI**, pianist/**N.Y. CLARINET QUARTET**—Music of Jazwinski, Bond, Schoenberg, Carter, Mozart, Belgarian (world premiere). NYU University Theater, 35 W. 4th St.(598-3431), at 8. $5.

TOM PIERSON BIG BAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $5.

CHELSEA CHAMBER ENSEMBLE—Music of Berg, Webern, Zemlinsky. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JANICE EDWARDS, vocalist. Lincoln Center Library at 4. Free.

Tuesday, February 5

NEW YORK PHILHARMONIC, Zubin Mehta conducting; soprano Eva Marton, tenor Peter Hofmann, bass Martti Talvela. Act I of Wagner's *Die Walkure*. Avery Fisher Hall at 7:30. $6–$30.

THE PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; mezzo-soprano Frederica von Stade. Martucci's *Notturno*, Op. 70, No. 1, and *Giga*, Op. 61, No. 3; Chausson's *Poeme de l'amour et de la mer*; Varese's *Arcana*; Britten's Four Sea Interludes from *Peter Grimes*. Carnegie Hall at 8. $10, $14.

TAFELMUSIK BAROQUE ORCHESTRA, Jean Lamon violinist-conductor, soprano Ann Monoyios, harpsichordist Charlotte Nediger. Works of D. Scarlatti, A. Scarlatti, Bach. Merkin Concert Hall at 8. $8.50.

THE WINDS OF PARNASSUS (debut performance), Anthony Korf conductor. Stravinsky's Octet; Mozart's Serenade in B-flat, K. 361; Wuorinen's *Concertino* (world premiere); Dvorak's *Three Slavonic Dances*. Alice Tully Hall at 8. $10.

TRIO DE SANTA FE—Pianist Rita Angel, flutist Frank Bowen, soprano Donna McRae (N.Y. debut). Works by Taffanel, Cortese, Jolivet, Caplet, Galloway; music from the time of Charles V. Carnegie Recital Hall at 8. $5.

HAL FREEDMAN ENSEMBLE, with Alice Farley and Dancers and the Andiamo Chamber Ensemble, Anthony Jackson. Music includes three world premieres. Symphony Space at 8. $6.

MENAHEM PRESSLER, pianist, with the Emerson String Quartet. Haydn's Sonata in E-flat; Debussy's Quartet in g, Op. 10; Brahms's Quintet in f, Op. 34. Metropolitan Museum at 8. $12.

DICK HYMAN, pianist. "Fascinating Rhythms." 92nd Street Y at 8. Sold out.

DEBORAH HARRINGTON, soprano/**PAMELA DELLAL**, mezzo-soprano, with pianist Benjamin McQuade. The singers respectively perform Schoenberg's *Erwartung* and Wagner's Wesendonck Lieder, versions staged by Mr. McQuade. Greenwich House Music School, 46 Barrow St. near Sheridan Square (242-4770), at 8. Free, but limited seating.

MANHATTAN PHILHARMONIA CHAMBER ORCHESTRA, Patrick Flynn conducting. Handel's Suite from *Water Music*; Ravel's *Ma Mere l'Oye*; Haydn's Symphony No. 103, "Drum Roll." Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

RENE DALANDAN, pianist. Haydn, Chopin, Ginastera. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 6

CONCERTO SOLOISTS OF PHILADELPHIA, Marc Mostovoy conductor; pianist Paul Badura-Skoda. Handel's Concerto Grosso in b, Op. 6, No. 12; Mozart's Piano Concerto No. 9 in E-flat, K. 271; Copland's Two Pieces for String Orchestra; Haydn's Symphony No. 44. Carnegie Hall at 8. $6–$12.50.

NATIONAL CHORALE SOLOISTS, Martin Josman director. Music of Mozart and Salieri. Merkin Concert Hall at 8. $10–$30.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; trumpeter Edward Carroll; flutist Robert Aitken. Haydn's Trumpet Concerto in E-flat; Cage's *Ryoanji* for Bamboo Flute and Obbligato Orchestra (world premiere); Prokofiev's "Classical" Symphony; Overture and Dances from Rameau's *Platee*. Town Hall at 8. $10–$16.

RICHARD HOROWITZ, ney and electronic processing musician-composer, with choreographer-dancer-vocalist Sussan Deihim. "Different Perspectives." N.Y. premiere of their *Azax/Attra*. Carnegie Recital Hall at 8. $10.

MARKUS STOCKER, violoncellist (N.Y. recital debut), with pianist Judith Lynn Stillman. Works of Schumann, Brahms, Bach, Martin, Debussy. 92nd Street Y at 8. $7.50–$10.

DAVID ZIEGLER, guitarist. Works of Albeniz, Bach, Granados, Coste, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

THE SYLVAN WINDS, quintet. St. Bartholomew's Church, Park Ave. and 51st St., at noon. Free.

MAXINE SULLIVAN, with pianist Jane Jarvis. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

EDWARD GEIST, baritone. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

TRIDEA, a new jazz trio, playing original compositions by guitarist Steve Fishman, with bassist Bill Miller, percussionist John Riley. Continental Insurance atrium, 180 Maiden Lane, Front St., at 12:15. Free.

SOCIETY OF THE CLASSIC GUITAR—Lincoln Center Library at 4. Free.

Thursday, February 7

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Jessye Norman. Mozart's Symphony No. 1; Berg's *Seven Early Songs* and *Altenberg* Lieder; Mozart's Symphony No. 41. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m.; $3.

AMERICAN BRASS QUINTET—Works by Lutoslawski, Kupferman, Whittenberg, others. Merkin Concert Hall at 8. $8.

MEREDITH MONK, with vocal ensemble and chorus, in a retrospective program. Music includes the world premiere of Monk's vocal concerto for 25 voices; also segments from her other works. Carnegie Hall at 8. $10–$22.

IVAN CITERA, pianist. Carnegie Recital Hall at 8.

BLUE-ARK, jazz, with poetry readings by Amiri and Amina Baraka. Alternative Museum, 17 White St. (966-4444), at 8.$4.

DONALD JOYCE, organist. Music of Bach. Church of St. John the Evangelist, First Ave. at 55th St. (675-3652), at 8. $4.

GOODWIND TRIO—Works of Pergolesi, Monteverdi, Beethoven, Jacob, Rittenberry. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MANNES FACULTY COMPOSERS—Works by Robert Cuckson, David Loeb, David Tcimpidis, and Peter Pindar Stearns. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

NEIL BALM, trumpet/**GEORGE STAUFFER**, organ. Works by Telemann, Purcell, Bach. St. Paul's Chapel, Columbia U., Broadway at 116th St., at noon. Free.

CHORUS ANGELORUM—T. Darien's *Missa Mystica*. St. Agnes's Church, 143 E. 43rd St., at 6. Donation to benefit organ-restoration fund.

DUANE HULBERT, classical pianist. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

EMERSON STRING QUARTET—Haydn's Quartet Op. 76, No. 1; Debussy's Quartet in G. Shepard Hall, CCNY, Convent Ave. and 134th St., at 12:30. Free.

IK-HWAN BAE AND PAUL ROSENTHAL, violinists/**WALTER TRAMPLER**, violist/**FRED SHERRY**, cellist/**DAVID SHIFRIN**, clarinetist. Haydn's Quartet in F, Op. 7, No. 2; Mozart's Duo for Violin and Viola, K. 424, and Quintet for Clarinet and Strings, K. 581. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $8.

Friday, February 8

MINNESOTA ORCHESTRA, Neville Marriner conductor; the St. Olaf Choir, with mezzo-soprano Frederica von Stade, soprano Arleen Auger, soprano Lorna Haywood, mezzo-soprano Claudine Carlson, bass-baritone Jan Opalach, tenor John Aler. Bach's *Magnificat* in D; Argento's *Casa Guidi*: Five Songs; Respighi's *Pines of Rome*. Carnegie Hall at 8. $10–$17.50.

NEW YORK PHILHARMONIC—See 2/7.

JOHNNY CASH/WAYLON JENNINGS, with June Carter and Jessi Colter. Radio City Music Hall at 8. $20, $25.

YOUNG SUN CHOI, violinist. Carnegie Recital Hall at 8.

GRUPO BATUCADA, percussion ensemble led by drummer Manoel Monteiro, with Christianne Dirdenne and other dancers. A Brazilian pre-Carnival program. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

MUSICIANS' ACCORD—Soprano Christine Schadberg, pianist Elizabeth Rodgers, flutist Katharine

Flanders-Mukherji, cellist David Runnion, guitarist Paul Bowman. Works by Beaser, Ravel, Matthews, Dallapiccola, Kassel (N.Y. premiere).St. Michael's Church, 225 W. 99th St. (724-5348), at 8. $7.

RON CARTER QUARTET—Jazz program. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. Free.

ROLF KRISTIAN STANG, *tenor*, with pianist Richard Gordon-Borg. Program in commemoration of Dano-Norwegian playwright Ludvig Holberg's tricentennial. St. Peter's Church, Lexington Ave. and 54th St., at 8. $12.

JEFF RAHEB/TIBERIO NASCIMENTO, with Cyro Baptiste. Music of Brazil. Alternative Museum, 17 White St. (966-4444), at 8. $7.

TIMOTHY EDDY, violoncellist/**GILBERT KALISH**, pianist. Works of Mendelssohn, Britten, Schumann, Beethoven. Faculty recital, at Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

SAMUEL REINER, cellist. Works by Bach and Reger. Faculty recital, Greenwich House Music School, 46 Barrow St., near Sheridan Square (242-4770), at 8. Free.

POWELL QUARTET—Flute quartets by Bozzo, Gibbons, Schmitt, Walckiers. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

HORACE ARNOLD QUARTET—Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ERICA MASON, vocalist. Lincoln Center Library at 4. Free.

MAUREEN BORN, soprano/**CHERYL FENNER**, *mezzo-soprano. Program of duets.* Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

ARNIE LAWRENCE, alto sax. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

DAVID FINCKEL, cellist, with pianist Wu Han. Music of Franck, Bach. Faculty recital, at Shepard Hall, CCNY, Convent Ave. and 134th St., at 7. $3.

JOHN HIRTEN, organist, with the Cathedral Choir, Dennis Delaney director. Chorales and chorale preludes by Bach. Cathedral of St. James, Jay and Tillary Sts., Brooklyn (718-855-6390), at 8. Free.

RITA FALBEL/MARION WADE—Songs in many languages and moods. Town House on the River folk-music benefit for New York City Friends of the "Clearwater." 145 Columbia Heights, Brooklyn Heights (718-996-3154). $6; $35 for this and four remaining concerts.

MIKE AGRANOFF—Songs, stories, instrumentals (guitar, kazoo, et al). The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only), at 9:30. $4.

Saturday, February 9

NEW YORK PHILHARMONIC—See 2/7.

MONTSERRAT CABALLE, soprano, with pianist Miguel Zanetti. Arias by Handel and Donizetti, Turina's *Vocalizaciones.* Carnegie Hall at 8. $10–$17.50.

ABBEY SIMON, pianist. Beethoven sonatas and the *Bagatelles.* Alice Tully Hall at 3. $9–$13.

LESLIE, HOWARD, pianist. Works by Beethoven, Schubert, N.Y. premieres of works by Liszt and Anton Rubinstein. Merkin Concert Hall at 8. $8.

CRAIG HARRIS, trombonist. Jazz, reggae, blues, and more. Carnegie Recital Hall at 8:30. $10.

THE CLEVELAND QUARTET, with cellist Bernard Greenhouse. Beethoven's Quartet in F, Op. 135; Shostakovich's Quartet No. 8; Schubert's Quintet in C, Op. 163. Metropolitan Museum at 8. $12.

EMANUEL AX, pianist. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. Last-minute tickets, $2.

JOHNNY CASH/WAYLON JENNINGS—See 2/8.

ST. OLAF CHOIR, Kenneth Jennings conductor. Works of Schutz, Bach, Handel, Penderecki, Poulenc. Town Hall at 8. $7.50–$12.50.

COLLEGIATE CHORALE, Robert Bass conductor. A newly discovered Mass by Brahms; Bach's Cantata 21; Haydn's *Te Deum.* St. Thomas Church, Fifth Ave. and 53rd St. (621-9090), at 8. $6.

NEW YORK MOTET CHOIR, Stephen Sturk conductor. Four Bach motets. St. John the Divine, Amsterdam Ave. and 112th St. (289-2748), at 4. $5.

BACH CHAMBER SOLOISTS, with tenor David Gordon. St. Michael's Church Hall, Amsterdam Ave. and 99th St., at 8. $5.

RICKY FORD SEXTET—Jazz Center of N.Y., 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

THE STONEWALL CHORALE—Birthday program for Bach, Schutz, and D. Scarlatti, with Bach motets, Schutz's German Requiem, Scarlatti's *Stabat Mater,* other works. St. Peter's Church, Lexington Ave. and 54th St. (989-4349), at 8. $10, in advance $7.

REZA DERAKHSHANI, tar and setar (lutes). Music of Persia. Alternative Museum, 17 White St. (966-4444), at 8. $8.

JOHN MOORE and his band My Louise, with jazz, pop, blues, and rock sounds. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

CARNAVAL DE MERENGUE VII—Spanish concert, at Madison Square Garden Felt Forum (564-4400), at 8. $23, $25.

EDWARD GEIST, baritone. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ROSE ANDERSON/ABBY SNOW, vocalists. Lincoln Center Library at 2:30. Free.

KAREN HAMILTON, singer. Program of African-American songs and games. YWCA, 610 Lexington Ave. at 53rd St. (755-4500), at 11 a.m. Free.

Sunday, February 10

CHAMBER ORCHESTRA OF EUROPE (N.Y. debut), Claudio Abbado conductor; soprano Hildegard Behrens. Brahms's Serenade No. 1; Ligeti's *Ramifications;* "Ah! Perfido," from Beethoven's *Fidelio;* songs from Mahler's *Des Knaben Wunderhorn;* Mozart's "Posthorn" Symphony. Carnegie Hall at 8. $10–$15.

EMANUEL AX, pianist. Works of Haydn, Ravel, Liszt, Chopin. Carnegie Hall at 3. $10–$17.50.

ROBERT AITKEN, flutist. Works of Morthenson, Marias, Bozza, Roger Reynolds (world premiere), C.P.E. Bach, Karg-Elert, Aitken, Sigurbjornsson. Alice Tully Hall at 3. $15.

FOR THE LOVE OF MUSIC—Works of Debussy, Mozart, Lalo Shifrin (N.Y. premiere), Shostakovich. Merkin Concert Hall at 3. $9.

ORPHEUS—Beethoven's Quintet in C, Op. 29; Wuorinen's String Trio; Tchaikovsky's *Souvenir de Florence.* Carnegie Recital Hall at 2. $8.50.

SAMUEL RAMEY, bass-baritone, with soprano Judith McCauley. Works of Verdi, Purcell, Schubert, and arias from three versions of the Faust-Mephisto story. Metropolitan Synagogue of New York, 40 E. 35th St. (679-8580), at 7:30. $8, $12.50.

MARCELO KAYATH, guitarist (N.Y. debut). Sor, Dedgson, Ponce, Dowland, Nobre (N.Y. premiere). Merkin Concert Hall at 8. $8.

JOHNNY CASH/WAYLON JENNINGS—See 2/8.

EDWIN BARKER, contra-bassist. "Sweet and Low." Carnegie Recital Hall at 8:30. $8.50.

SEPIA IN ARTISTRY—Black American music and dance, with Dakota Staton, The Hoofers, Jimmy Butts, Tina Pratt, Bross Townsend, others. Schimmel Center, Pace U., Civic Center campus, Spruce St. (488-1637), at 2. $10, $8 in advance.

REZA DERAKHSHANI—See 2/9. Today at 2:30, at the Uris Auditorium, Metropolitan Museum; $7.

STONEWALL CHORALE—See 2/9. Today at 3:30, at Graphic Communications Arts High School, 439 W. 49th St., to benefit the St. Mark's Women's Health Collective; $10, $7 in advance.

CARNAVAL DE MERENGUE VII—See 2/9.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic director; pianist Cesar Vuksic. Colonial and contemporary Latin American choral music; also art songs and works for piano. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

DAVID "HONEYBOY" EDWARDS/JAMES "SON" THOMAS/"BOWLING GREEN" JOHN CEPHAS & PHIL WIGGINS/ARCHIE EDWARDS—"Blues on a Sunday." Borough of Manhattan Community College, 199 Chambers St. at Greenwich St. (Alternative Museum, 966-4444), at 7. $10.

HUI-MEI LIN, pianist. Bach, Beethoven, Chopin, Rachmaninoff, Ginastera. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), at 3. Free.

MUIR STRING QUARTET—Debussy, Haydn, Beethoven. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

METRO ORCHESTRA, Marcel DeTaranto conductor; violinists H. Taylor McClean and Joseph Thomas, clarinetist Gail Knipper. Bach's Double Violin Concerto in d; Mozart's Clarinet Concerto; Beethoven's *Coriolan* Overture; Overture to Strauss's *Die Fledermaus;* Haydn's "Surprise" Symphony. Edward R. Murrow High School, 1600 Avenue L, Brooklyn (718-783-5701), at 3. $7, $6.50 in advance.

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BRONX SYMPHONY ORCHESTRA, Joseph Delli-Carri conductor; Sander Strenger, violinist. Handel's Concerto Grosso in F, Op. 3, No. 4; Spohr's Violin Concerto No. 8; Schumann's Symphony No. 4. Lehman Center, CUNY, Bedford Park Blvd. West, Bronx, at 3. Free.

IK-HWAN BAE, others. See 2/7. Today at 4.

GAYLE SCHMIDT, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

CONCERTS IN CHURCHES—New and Newer Music, with composers Douglas Anderson, Robert Cucinotta, Jerold Ordansky—their chamber music performed by French-hornist Carolyn Clark, guitarist David Starobin, others. Christ and St. Stephen's, 120 W. 69th St., at 2. $5. . .Trio Sonnerie (N.Y. debut), with Music Before 1800, "Music for Two French Kings," Louis XIV and Louis XV. Corpus Christi, 529 W. 121st St., at 3. $7. . .Omega Ensemble; Beethoven's Trio in G,"Kakadu" Variations; Messiaen's "Quartet for the End of Time." Fifth Avenue Presbyterian, at 55th St., at 2:30. $3. . .Bronx Arts Ensemble, Jonathan Tunick conductor; Ravel, Schubert, J. Strauss, Tunick (world premiere), Copland, Ibert. Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd., at 3. $7. . .The Jubal Trio. Works of Handel, Caplet, Turina, Ravel, Furstenau, Dvorak, Stravinsky. Good Shepherd, 240 E. 31st St., at 4. . .Canterbury Choral Society, with a baroque orchestra, Charles Dodsley Walker conducting; soprano Jennifer Barron, mezzo-soprano Shirley Love, tenor John Gilmore, bass Richard Anderson. Handel's *Belshazzar.* Heavenly Rest, Fifth Ave. at 90th St., at 4. $5. . .Bach Vespers, with Bach Choir and Orchestra, Frederick Grimes organist-conductor; Cantata No. 18, and Prelude and Fugue in E-flat. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Flutist Michael Parloff, with instrumental artists. Mozart, Copland, Roussel, Haydn. Madison Avenue Presbyterian, 73rd St., at 4. $5. . .New Philharmonia of Riverside, George Lovell Rothman conductor; pianist Jon Klibonoff. Schumann's Piano Concerto; Beethoven's Symphony No. 7; John Adams's *Shaker Loops.* Riverside, the Drive at 122nd St., at 4. Free. At 3, James R. Lawson plays a carillon recital. . .Paul Halley, organist, following Candlelight Choral Vespers. St. John the Divine, Amsterdam Ave. at 112th St., at 7. Offering.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 2/4 at 8: Puccini's *La Boheme*, Domingo conducting; with Malfitano, Zschau, Lima, Schexnayder, Hartman, Cheek, Capecchi. 2/5 at 8: Berg's *Wozzeck*, Tate conducting; with June Card (debut), Braun, Cassilly, Ulfung, Mazura. 2/6 at 7:30: first Met performance of Gershwin's *Porgy and Bess*, Levine conducting; with Bumbry, Merritt, Quivar, Estes, Charles Williams (debut), Gregg Baker (debut), Bruce Hubbard (debut); Nathaniel Merrill director, dance sequences staged by Arthur Mitchell, sets and costumes by Robert O'Hearn. 2/7 at 8: Verdi's *Otello*, Levine conducting; with M. Price, Domingo, Milnes. 2/8 at 8: *Wozzeck*, Tate conducting; with Behrens, Boesch, Cassilly, Ulfung, Mazura. 2/9 at 2: *La Boheme*; same as 2/4 (broadcast, WQXR). 2/9 at 8: *Porgy and Bess*; same as 2/6.

Other

BUTTERFLY GIRL AND MIRAGE BOY, by H. Owen Reed/**THE LIGHT OF THE EYE**, by David Katz. "New Chamber Operas, an Evening of Premieres." Conservatory of Music of Brooklyn College, New Workshop Theater (718-434-1900). 2/8, 9, 15, 16 at 8; 2/10, 17 at 2. $4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 2/10: Gilbert and Sullivan's *The Pirates of Penzance.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

ABDUCTION FROM THE SERAGLIO, by Mozart. Opera Production Group of the Henry Street Settlement. 2/8 at 7, 2/10 at 3, in English; 2/9 at 7, 2/11 at 7, in German. 466 Grand St. (598-0400). $5.

THE PIRATES OF PENZANCE, by Gilbert and Sullivan. The Manhattan Savoyards and the Queens Symphony Orchestra, David Katz conductor. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-275-5000). 2/10 at 2. $14–$16.

CARSON OPERA PLAYERS—Workshop performances of Puccini's *Suor Angelica* and Act III of *La Boheme;* also Act I of Mozart's *Cosi fan tutte.* Greek Orthodox Church, 302 W. 91st St. 2/8, 9 at 8. $5.

ARIAS IN THE ATRIUM—Soprano Margaret Ewing Stern, soprano Caterina Minicozzi, tenor Ronald Edwards, pianist Mara Waldman. Harkness Atrium, 61 W. 62nd St. Thurs. at 6 thru 2/28. Free.

LA PUMA OPERA WORKSHOP—2/8 at 7, Massenet's *Manon,* at Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. . . 2/10 at 2:30, Giordano's *Andrea Chenier;* Blessed Sacrament Auditorium, 147 W. 70th St. (864-0712). Contribution for each.

LA BOHEME, by Puccini. Opera Stage of the Brooklyn Lyric Opera, at Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. thru 2/17 at 3. $4.

AFTER DINNER OPERA COMPANY—Otto Luening's *Evangeline.* Lincoln Center Library, 2/11 at 4. Free.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/—$4-$36. 2/5 at 8: *Walpurgisnacht Ballet, Calcium Light Night, Square Dance, The Concert.* 2/6 at 8: *Concerto Barocco, Liebeslieder Walzer, Gounod Symphony.* 2/7 at 8: *Allegro Brillante, Liebeslieder Walzer, Stars and Stripes.* 2/8 at 8: *Walpurgisnacht Ballet, Calcium Light Night, In the Night, Tchaikovsky Suite No. 3.* 2/9 at 2: *Harlequinade, Stars and Stripes.* 2/9 at 8: *Rossini Quartets, Moves, Tchaikovsky Suite No. 3.* 2/10 at 1: *Walpurgisnacht Ballet, Calcium Night Light, Square Dance, The Concert.* 2/10 at 7: *Allegro Brillante,* a pas de deux, *Harlequinade.*

Ballet Antonio Gades
At the City Center

CARMEN, by Antonio Gades, with Gades and Christina Hoyos. Thru 2/17. Eves. Tues.–Sat. at 8, Sun. at 2, $15–30; Sat. at 2, $12.50–$25.

Other

ALICE KALTMAN—Five new dances, with others. 541 Broadway (966-7926). 2/8, 9, 10 at 9. $6.

BALINESE AMERICAN DANCE THEATRE—Works by three, inspired by three cultures. At 88 Franklin St., three blocks below Canal (279-4200). 2/9, 15, 16 at 8. $6.

DANCE THEATRE OF HARLEM—*Square Dance, Le Corsaire, Othello, Caravansarai.* Aaron Davis Theater, CCNY, Convent Ave. and 134th St. (690-6900). 2/8 at 8. $8–$12.50.

DANCE ENSEMBLE OF BROOKLYN—*Perfect Lives* and *Chances Are,* by Lynn Schneider. Packer Collegiate Institute, 160 Joralemon St., Brooklyn (718-638-4008), 2/9 at 8, 2/10 at 3. $7.

NEW YORK BAROQUE DANCE COMPANY, and Catherine Turocy, in "Les Caracteres de la Danse," with guest Regine Astier and music by Concert Royal. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/7, 8, 9, 11 at 8; 2/10 at 3. $7.

LOREMIL MACHADO—Davis Center, CCNY, 134th St. and Convent Ave., 2/9 at 8, 2/10 at 3. $7–$9.

OAKLAND BALLET—*The Green Table, Carnival d'Aix,* and a N.Y. premiere by Tandy Beal. Brooklyn College, near Flatbush and Nostrand Aves. (718-434-1900). 2/9 at 8, 2/10 at 2. $8, $10.

PILOBOLUS—Three programs, including five local premieres. 2/5–3/3, at the Joyce Theater. Tues.-Sat. at 8 (2/5 at 7:30), Sun. at 2 and 7:30. $20.

RIVERSIDE DANCE FESTIVAL—Kim Maeja's Chang Mu Dance Co., from Seoul (American debut); 2/6, 8 at 8; 2/9, 10 at 2. . .Matthew Nash: Music and Dance, chamber ballet; 2/7, 9, 10 at 8. Riverside Church, the Drive at 122nd St. (864-2929). $7.

SECOND AVENUE DANCE COMPANY—Student works. Tisch School of the Arts, NYU, 111 Second Ave. 2/7, 8, 9 at 7:30. Free (598-2404).

SEPIA IN ARTISTRY—See Concerts above, 2/10.

SWEET SATURDAY NIGHT—A celebration of street and social dance, 300 years of black dance in America. With Chuck Cissel, Leon Jackson, Ruth Brown, Bunny Briggs, the Jazzy Double Dutch Jumpers, many more. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 2/5 at 7; 2/6, 7, 8 at 8; 2/9 at 2 and 8; 2/10 at 2. Tues.–Thurs. and Sat. mat., $8–$18; Fri. Sat. eve., Sun. mat., $10–$20.

STEPHANIE SKURA, experimental choreogrpahy. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/5, 12, 19, 26, 3/5. $7.

YUNI HOFFMAN MOVEMENT THEATRE, in *Octopus.* Taller Latinoamericano, 19 W. 21st St. (873-8141), 2/8, 9 at 8. $6.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Lithographs, including the portfolio, *Arrondissements*, thru 2/9. Lefebre, 47 E. 77th (744-3384).

MASSOUD ARABSHAHI/ASSURBANIPAL BABILLA—Abstract paintings and drawings based on architecture and design/Naive paintings and drawings. 2/7-3/1. Taghinia-Milani, 1080 Madison (570-6173).

EDWARD AVEDISIAN—Recent paintings and polychrome sculptures, thru 2/21. McCoy, 19 E. 71st (570-2131).

MICHAEL BERESFORD/BRUCE HOUSTON/PHIL SULTZ—Recent sculpture/Constructions/Small abstract paintings. 2/9-3/2. Stone, 48 E. 86th (988-6870).

POWER BOOTHE—Paintings on square canvases, both large and small-scale, with horizontal rows of colors that seem to have been pushed across the surface, thru 2/28. Sachs, 980 Madison (734-7795).

PAUL BOWEN/KATHLEEN FERGUSON—Ritualistic sculptures made with wood, rope, hay, and graphite/Small, handpainted bronze sculptures. 2/7-3/9. Graham Modern, 1014 Madison (535-5767).

GARY BUKOVNIK—Watercolor studies of flowers, thru 2/16. Staempfli, 47 E. 77th (535-1919).

MAHMOUD FARSHCHIAN—Paintings based on traditional Persian miniatures, 2/7-3/9. Foxworth, 33 E. 65th (772-3460).

DANIEL GALLIDUANI—Sculptures that incorporate mirrors, neon and moving parts, such as fans, thru 2/16. Fourcade, 36 E. 75th (535-3980).

THOMAS GEORGE—Abstract paintings and pastels inspired by landscapes, and, most recently, gardens, thru 2/16. Davidson, 43 E. 78th (734-6702).

WENDELL JONES/JANE JONES—24 studies for murals portraying the history of San Francisco/Portraits. Thru 2/28. Adler, 21 E. 67th (249-2450).

JULES KIRSCHENBAUM—Figurative paintings about history, mysticism, literature, symbolism, and the Kabbalah, 2/9-3/6. Forum, 1018 Madison (772-7666).

ELAINE LORENZ—Pedestal-sized copper sculptures that are hammered and heavily textured, 2/5-3/2. Urdang, 23 E. 74th (288-7004).

TIM LOVEJOY/JOHN HALL—Drawings and watercolors depicting scenes in Egypt/Abstract photographs. 2/5-3/2. Facade, 1044 Madison (744-4997).

MARYAN—Expressionistic figure paintings, from 1927-1977, by a Polish emigre who was once interned in concentration camps, thru 3/2. At Bernard, 33 E. 74th (988-2050), and Frumkin, 50 W. 57th (757-6655).

J.J.P. OUD—Architectural drawings from 1915-1958, thru 2/23. Prakapas, 19 E. 71st (737-6066).

MIMMO PALADINO—Large color linocuts based on Joyce's *Ulysses*, thru 2/14. Hamilton, 19 E. 71st (744-8976).

PHILIP PEARLSTEIN—Recent paintings and watercolors of figures, 2/9-3/9. Hirschl & Adler Modern, 851 Madison (744-6700).

THOMAS SCHINDLER—Six large-scale paintings and smaller works in which objects and figures confront each other, thru 2/16. Schlesinger-Boisante, 822 Madison (734-3600).

PHILIP SPEAKES/KIM UCHIYAMA—Paintings of cityscapes as viewed from the windows in this artist's studio/Abstract paintings that refer to landscape. Thru 2/9. Cecil, 16 E. 72nd (517-3605).

THEODOROS STAMOS—Abstract paintings and works on paper from the 'eighties, thru 2/16. Kouros, 831 Madison (879-5454).

FRANK STELLA—Recent relief paintings, thru 2/23. Knoedler, 19 E. 70th (794-0550).

JANE SWAVELY—Abstract paintings that combine expressionistic gestures with subtle nuances of color, 2/7-3/2. CDS, 13 E. 75th (772-9555).

MARY JOAN WAID—Eleven pastel self-portraits entitled "Dream Series," 2/6-3/2. Einstein, 1018 Madison (628-8782).

57th Street Area

JOHN ALEXANDER—Recent paintings and works on paper, thru 2/23. Marlborough, 40 W. 57th (541-4900).

RONNI BOGAEV—Realist paintings depicting interiors of French and Swiss country inns, 2/6-3/2. French, 41 W. 57th (308-6440).

BARTON LIDICE BENES—Works that consist of ritualistic objects placed in portable museum settings and that take a humorous look at contemporary spiritualism, thru 3/2. Markel, 50 W. 57th (581-1909).

CHARLES BIEDERMAN—A survey of his relief works in painted aluminum and wood, from 1934-1984, thru 2/27. Borgenicht, 724 Fifth (247-2111).

AARON BOHROD—Imaginary still lifes and land scapes in oil on board, thru 2/27. Deutsch, 20 W. 57th (765-4722).

WARREN BRANDT/MERRILL MAHAFFEY—Still life and landscape paintings with intense, sunny colors and bold compositions/Paintings of western mountain ranges. Thru 2/27. Fischbach, 24 W. 57th (759-2345).

DEBORAH BROWN—Recent paintings loosely based on the Minnesota landscape, 2/5-3/2. Haber Theodore, 24 W. 57th (541-9393).

AINSLIE BURKE—Landscapes of Maine, including coastal scenes, meadows and tidal pools, 2/6-3/2. Kraushaar, 724 Fifth (307-5730).

PAUL CADMUS—Paintings, drawings, prints and photographs, in celebration of Paul Cadmus's 80th birthday, 2/5-3/2. Midtown, 11 E. 57th (758-1900).

JAMES COIGNARD—Paintings, works on paper and carborundum etchings, thru 2/9. Rosenberg, 20 W. 57th (757-2700).

LISA COLLADO—Visionary paintings, 2/5-23. Viridian, 52 W. 57th (245-2882).

WILLIAM CONLON—Abstract paintings with an intricate confluence of lines, planes, and patterned surfaces, thru 2/23. Emmerich, 41 E. 57th (752-0124).

JANE COUCH—Recent abstract paintings, thru 2/23. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID DEUTSCH—Large-scale landscape paintings of lush nocturnal scenes, 2/6-3/2. BlumHelman, 20 W. 57th (245-2888).

MICHAEL DILLON—Abstract paintings, thru 2/23. Heidenberg, 50 W. 57th (586-3808).

PAOLO ICARO—Plaster sculptures that take a variety of forms, such as a four- foot high cornucopia, and a five-and-a-half foot high rectangular pillar, 2/5-3/2. Tilton, 24 W. 57th (247-7480).

LUIGI LUCIONI—Etchings of Vermont scenes, thru 2/16. Cole, 101 W. 57th (333-7760).

ROBERT MAIONE—Romantic paintings of contemporary urban and rural landscapes, 2/5-23. Grand Central, 24 W. 57th (867-3344).

AGNES MARTIN—New paintings and watercolors that continue this artist's inquiry into the language of geometry, light, and color, thru 2/16. Pace, 32 E. 57th (421-3292).

DONN MOULTON—Painted plywood and fiberglass cutouts of oversized images, such as childhood toys and other nostalgic items, thru 2/9. Kornblee, 20 W. 57th (586-1178).

MAN RAY—"Objects of my Affection"—original works, works in editions, drawings and photographs, thru 2/23. Zabriskie, 724 Fifth (307-7430).

LEATRICE ROSE—Paintings of this artist's studio, both interior scenes and views through the windows overlooking the Hudson River, thru 3/2. Armstrong, 50 W. 57th (582-8581).

SEAN SCULLY—Large-scale paintings with bands of color, on panels of varying depth, thru 3/2. McKee, 41 E. 57th (688-5951).

JOE SHANNON—Paintings, drawings, and sculptures inspired by the myth of Actaeon and Diana, thru 2/14. De Nagy, 41 W. 57th (421-3780).

SAUL STEINBERG—Etchings and lithographs, thru 2/9. Pace Editions, 32 E. 57th (421-3237).

MARIE STURKEN—Handmade paperworks inspired by the textures and designs of American Indian tapestries, 2/5-23. Phoenix, 30 W. 57th (245-5095).

GEORGE TOOKER—Contemporary genre paintings of figures in interiors, that express the anonymity of urban man, 2/6-3/2. del Re, 41 E. 57th (688-1843).

BILL TRAYLOR/ERNEST "POPEYE" REED—Paintings by a Black American folk artist (1854-1947)/Bas-reliefs and sculpture based on this artist's interest in images as diverse as those from ancient mythology to American presidents. 2/7-28. Ross, 162 W. 56th (307-0400).

DONALD ROLLER WILSON—Recent paintings by an artist known for his portraits of imaginary Southern ante-bellum characters, this new series depicts table settings mysteriously abandoned and in complete disarray, thru 2/23. Solomon, 724 Fifth (757-7777).

FRANK LLOYD WRIGHT—Over sixty drawings from the archives of the Frank Lloyd Wright Foundation, thru 2/16. Protetch, 37 W. 57th (838-7436).

East Village

MIYOSHI BAROSH/SHARON HASKELL/MIMI THOMPSON—Recent paintings by all three. Thru 2/10. Wolff, 513 E. 6th (460-5844).

JONATHAN BRESSLER—An installation of painted statuary, including plaster statues of animals, and religious and historical figures, thru 2/13. Now, 430 E. 9th (674-3211).

CHRIS COSTAN—Paintings and sculpture of various images such as dishes, body parts, and map fragments, put together as a metaphor for the order that can be made of chaos, thru 2/24. Avenue B, 167 Ave. B (473-4600).

INESSA DE/SAMANTHA MCEWEN/KATHY RUTTENBERG—Works on paper by all three. Thru 2/10. Artmart, 534 E. 6th (777-2177).

CHRIS GRIFFIN—An installation of wooden and clay wall sculptures that create a symbolic language, 2/7-3/3. Pictogram, 443 E. 9th (505-5576).

SILVIA KOLBOWSKI—Mixed-media pieces that use details from fashion photographs and mass-media advertising, thru 2/24. Nature Morte, 204 E. 10th (420-9544).

GARY KUEHN—Sculpture, paintings and drawings, 1963-1984, thru 3/9. Art Galaxy, 262 Mott (966-0426).

LES LEVINE—Large-scale serigraphs in an edition of 13, each containing a message in a word, such as "GO" or "RELAX," thru 2/17. David, 436 E. 9th (533-2050).

JULIO MATTEO—Abstract paintings and sculpture that deal with tracing the development of abstract marks into more complex symbols, thru 2/15. Smith, 339 E. 10th (473-5995).

AMANDA PALMER—Fan-shaped wall pieces constructed of tree branches and other materials, thru 2/24. Salvador, 216 E. 10th (228-3165).

DARYL TRIVIERI—Airbrushed paintings that combine black-and-white photo-realist images of monsters set against bright-colored abstract illusionist backgrounds, thru 2/17. Semaphore East, 157 Ave. B (475-2130).

DANIEL WNUK—Marble and lead sculpture, thru 2/28. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, thru 3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

DAVID ACKER—Landscapes of California, still lifes and figure compositions, 2/8-27. Prince Street, 121 Wooster (226-9402).

CARL AFFARIAN—Sculpture, painting, and drawing, 2/9-3/2. Germans Van Eck, 420 W. Broadway (219-0717).

PETER ALEXANDER—Underwater landscape paintings on black velvet, 2/2-23. Cowles, 420 W. Broadway (925-3500).

CATHERINE M. ALLEN—Abstract paintings, thru 2/20. Soho 20, 469 Broome (226-4167).

PHILIP ALLEN—Thick-surfaced abstract paintings incorporating Greek myths and the Old Testament as themes, 2/9-3/3. Esman, 121 Spring (219-3044).

RICHARD ARTSCHWAGER—New works, thru 2/23. Castelli, 402 W. Broadway (431-5160).

VIOLET BAXTER—Paintings and pastels of late 19th and early 20th century buildings as seen from the artist's Union Square studio, thru 2/17. Pleiades, 164 Mercer (226-9093).

ROBERT BEAUCHAMP/SAM GILLIAM—Animal and figure studies, self-portraits, in oil on paper/New painted constructions with a jewel-like surface. 2/9-3/6. Knowlton, 153 Mercer (431-8808).

ROSEMARIE BECK—Paintings based on Ovid's *Metamorphoses*, and a series of self-portraits, 2/5-3/2. Ingber, 460 W. Broadway (674-0101).

HARRY BORGMAN—Abstract paintings with images taken from nature, thru 2/16. Allen/Wincor, 110 Greene (966-1531).

ALFONSE BORYSEWICZ—Recent abstract paintings made while the artist was living in Japan, 2/8-3/9. Cutler, 164 Mercer (219-1577).

TROY BRAUNTUCH—Large-scale paintings with dark surfaces over which mysterious images are traced in sepias and deep reds, thru 2/23. Boone, 417 W. Broadway (431-1818).

PIZZI CANNELLA—Paintings that evoke the poetry in daily life, using a familiar image, such as a dress, as a symbol of nostalgia, 2/2-28. Nosei, 100 Prince (431-9253).

TIM CASEY—Monochrome, thick-surfaced paintings with isolated images, such as a teapot or a Polaroid camera, thru 2/9. Bryers, 111 Greene (925-8058).

CECILY CECIL—Neo-expressionist paintings inspired by Paris, 2/9-3/9. Starkman, 465 W. Broadway (228-3047).

EARL CHILDRESS—Large-scale constructions of canvas, wood, polyurethane foam, plexiglass and other materials, 2/9-3/3. 101 Wooster (219-2790).

DENISE CORLEY/JEANETTE FINTZ—Expressionistic paintings and drawings/Abstract paintings and works on paper with biomorphic and mechanistic forms. Thur 2/16. 55 Mercer (226-8513).

EMILIO CRUZ—Figurative paintings, thru 2/23. Alternative Museum, 17 White (966-4444).

LYNN CURLEE—Paintings based on woodcuts of horses by a student of Albrecht Durer's, on the myth of Pegasus and Icarus, and other historical sources, thru 2/24. Henoch, 80 Wooster (966-0303).

DAN DAILEY/LINDA MACNEIL—Social commentary in whimsical glass sculptures and wall reliefs/Constructed glass vessels with sleek architectural forms. Thru 2/24. Heller, 71 Greene (966-5948).

ARTURO DI MODICA/JOAN SHERMAN—Recent sculpture by both. Thru 2/23. Concord, 451 Broome (925-2994).

HEIDI ENDEMANN—Watercolors of natural objects, such as fruits, shells, flowers, using 23-carat gold leaf, thru 2/6. Milliken, 98 Prince (966-7800).

PETER FLACCUS—Abstract paintings that refer to nature by suggesting interaction of the elements through a rich, tumultuous color surface; thru 2/6. Knowlton, 153 Mercer (431-8808).

DAVID GEISER—Abstract paintings, thru 2/24. Rentschler, 72 Greene (431-7550).

JEFF GOMPERTZ—Oil and wax paintings with imagery that refers to architecture and machinery, thru 2/23. Bouckaert, 100 Hudson (925-6239).

SHERYL HUMPHREY—Land and seascape paintings peopled with characters from movies and television, thru 2/9. Herlin, 68 Thompson (431-8732).

MICHAEL HURSON—28 recent works, including drawings and monotypes, incorporating such unlikely images as columns, planks of wood, slippers and coat hangers, thru 3/2. Cooper, 155 Wooster (674-0766).

TERRENCE KELLER—Gestural abstract paintings on long, vertical canvases, by a Canadian artist, thru 2/9. Triangle Center, 4 Great Jones (679-1320).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, 2/9-3/30. Weber, 142 Greene (966-6115).

ROBERT KIPPUR/GARY MAYER—Paintings. Thru 2/9. Exit Art, 578 Broadway (966-7745).

STEPHEN LORBER—Still life paintings with quilts as central images, 2/9-3/6. Milliken, 98 Prince (966-7800).

DON MACLEAN—Recent sculpture with sexual and political overtones, thru 2/28. Windows on White, 62 White (890-1235).

ROBERT MORRIS—Work from 1967-1984, thru 2/9. Castelli, 142 Greene (431-6279).

JAN MULLER—Large-scale figurative paintings and landscapes completed during the last two years of this artist's life, thru 2/23. Oil & Steel, 157 Chambers (964-1567).

HEARNE PARDEE—Recent paintings based on landscapes in Italy and New England, with intense colors and rich, textural surfaces, thru 2/6. Bowery, 121 Wooster (226-9543).

MILO REICE—New paintings and works on paper depicting *Aesop's Fables* and African motifs, thru 2/23. Toll, 146 Greene (431-1788).

MARGOT RUBIN—Paintings and pastel drawings of mysterious landscapes, 2/8-27. First Street, 386 W. Broadway (226-9011).

PHILIP SMITH—Complex, carefully-rendered paintings that refer to the history and spirituality of ancient civilizations, thru 3/2. Art Palace, 611 Broadway (473-3178).

ROBERT SMITHSON—His eccentric early works, paintings from 1959-1962, that mix imagery from the archaic past, popular culture and science fiction, pointing towards motifs evident in his later earthworks, such as *Spiral Jetty*, thru 3/2. Brown, 100 Greene (219-1060).

VOLKER TANNERT—Romantic landscape paintings that began as an hommage to the 19th century German Romantic painter, Kaspar David Friedrich, thru 2/23. Sonnabend, 420 W. Broadway (966-6160).

SUSANA TORRE/ALLAN WEXLER—An installtion that consists of a full-scale working model of an unbuilt architectural project/Models, photographs, drawings and a full-sized "Beach Building." Thru 2/16. Feldman, 31 Mercer (226-3232).

DAVID WEINRIB—Four large-scale abstract paintings in metallic pigments, thru 2/27. Hutchinson, 138 Greene (966-3066).

JAY WEISS—Still lifes and landscapes in intense colors, thru 2/23. Christian, 90 Prince (431-8601).

LINDA WHITAKER—Abstract landscape paintings with tree forms as the central images, thru 2/23. Condeso/Lawler, 76 Greene (219-1283).

DOROTHY WILDER—Sculptures that take the forms of seashells and fossils, made of paper and porcelain, thru 2/20. Soho 20, 469 Broome (226-4167).

DAN WITZ—Figurative paintings on canvas and wood, thru 2/9. Semaphore, 462 W. Broadway (228-7990).

Other

ROMARE BEARDEN—35 selected prints in a show entitled, "Black Roots, Jazz Music, Universal Myth," thru 3/3. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731).

ALEX KATZ—One colossal-sized painting in four panels, of eight female friends in bathing suits, thru 2/22. Cooper Union, Third Ave. at 7th St. (254-6300).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (718-658-7400).

COLIN LEE/ARLAN HUANG—Paintings that juxtapose mass culture images from television and movies with recognizably Asian themes and personalities / Dark, moody abstract paintings inspired by Mexican murals, Cuban poster art and Chinese peasant painting. 2/8-3/1. Basement Workshop, 22 Catherine (732-0770).

JANNA LONGACRE/JOE UPHAM/RICHARD YELLE—Glass works by all three. Thru 2/23. Glass Workshop, 142 Mulberry (966-1808).

ILONA MACK-PACHLER—Tapestries and watercolors by an Austrian artist, thru 3/1. Austrian Institute, 11 E. 52nd (759-5165).

LOWELL REILAND—A long, horizontal wall sculpture made of mirror polished copper with tar and plaster earth casting, thru 4/1. St. Peter's Church, Lexington at 54th (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Aymara Weavings"—ceremonial textiles of colonial and 19th century Bolivia; thru 3/3.

ERICSON—23 E. 74th (737-6155). Works that explore myths in contemporary terms, by Kronemeyer, Kunz, Pihlblad, 2/6-3/6.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). American still lifes by Alexander, Benton, Cope, Glintenkamp, others; thru 3/2.

HIRSCHL & ADLER—21 E. 70th (535-8810). American still life paintings by Hartley, O'Keeffe, Porter, Wonner, others; thru 2/16.

I.B.M. GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, thru 3/2.

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with works by Baziotes, Cezanne, Demuth, Klee, Marin, others; thru 3/9.

MCCARRON—1014 Madison (772-1181). Prints and drawings with musical themes, by artists from the 16th to 20th centuries; thru 3/1.

ROLLY-MICHAUX—943 Madison (535-1460). Graphic works by Appel, Calder, Delaunay, McKnight, Miro, Vasarely, plus sculpture by Berrocal, Wilson, thru 2/28.

SILBERBERG—16 E. 79th (861-6192). Small and large sculptures by Moore, works on paper by Bacon, Christo, Miro, Picasso, others; thru 3/2.

SPANIERMAN—50 E. 78th (879-7085). American still lifes by Chase, Demuth, Haberle, LaFarge, others; 2/5-3/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Drawings by Baselitz, Penck, Rainer, Richter, 2/9-3/2.

BASKERVILLE + WATSON—24 W. 57th (582-0058). Group show of gallery artists, 2/5-3/2.

GALLERY OF APPLIED ARTS—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

HEESY—50 W. 57th (245-1420). Landscape paintings by Bartlett, Brown, Cohen, Mazur, Sallick, Stayton; thru 2/16.

HERSTAND—24 W. 57th (664-1379). Ancient, tribal, modern and contemporary sculpture; thru 3/2.

MUNROE—56 W. 57th (246-9616). Recent painting and sculpture by Armstrong, Bradford, Dworkin, Hewat, others; thru 2/16.

PEARL—38 E. 57th (838-6310). "Between Abstraction and Reality," with works by Amenoff, Dove, Graves, Hartley, Jensen, Krasner, others; 2/5-3/2.

ROSENBERG—20 W. 57th (757-2700). 17th and 18th century etchings from the collection of the Bibliotheque Nationale de France; thru 2/9.

SCHOELKOPF—50 W. 57th (765-3540). Recent American portraiture by Aponovich, Arneson, Gillespie, Grausman, Shikler, Wiesenfeld, others; thru 2/27.

SEAGRAM—375 Park (572-7000). "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; thru 2/10 (Closed Sat.).

SEGAL—63 E. 57th (486-2297). Works by gallery artists, including Blount, Coe, Dawson, Raburn, others; thru 2/28.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionists, including Gerstl, Klimt, Kokoschka, Schiele, others; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). Currier and Ives prints, thru 3/16...American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

ZARRE—41 E. 57th (752-0498). Works by Boyd, Oko, Olson, Shapiro, others; thru 2/15.

East Village

ART CITY—439 E. 9th (420-0867). Work that explores male sexuality, by Alonso, Fischl, Golub, Nechvatal, Wilson, others; thru 2/17.

CHRISTMINSTER—336 E. 5th (475-8369). Figurative works by Ellis, Rice, Stringer, Tischler; 2/9-3/3.

CIVILISATION—78 Second Ave. (254-3788). Small paintings, drawings and sculpture priced under $200, by Albert, Christo, Dalby, Grove, Gianakos, Red Spot, others; thru 2/26.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). Works by Artschwager, Dunham, Kendrick, Newman, Richter; thru 2/28.

NEW MATH—508 E. 12th (505-8645). Work by artists who use computers, including Abramson, Bender, Good, Hornbacher, others; wall reliefs by Patrick Kennedy; thru 2/10.

PAINTING SPACE 122—150 First Ave. (228-4249). "Spirit"—works that express the spirituality of women, by Bourgeois, Chalfin, Ellwood, Laufer, others; thru 2/24.

SoHo and TriBeCa

A—330 Broome (431-9464). "The Friends Show," with works by Cleveland, Corragio, Johnson, Lack, Schneeman, Warhol, others; thru 2/10.

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). Works by 17 artists from the Akwesasne community, reflecting the cultural beliefs of the Mohawk; thru 2/9.

ARTISTS SPACE—223 W. Broadway (226-3970). Installations utilizing film and slide projections, by Barry, Brandl, Carpenter, Rubin; thru 2/23.

BAUM—109 Hudson (219-9854). Photographs, paintings, drawings and sculpture which use planes and trains as imagery, by Agresti, Baron, Elozua, Hannah, others; 2/7-3/9.

BOWERY—121 Wooster (226-9543). Paintings by Davis, Lapresti, Osterman, Rosenthal; 2/8-27.

CENTRAL HALL—386 W. Broadway (226-9215). "Choiceworks: Artists Speak Out on Reproductive Rights"—works by Allyn, Carvalho, Coe, Goodfriend, Holup, Spero, others; thru 2/10.

CLOCKTOWER—108 Leonard (233-1096). Works by artists-in-residence, including Adkins, Desiderio, Horvath, Pfaffman, Wojnarowicz, others; thru 3/3.

DRAWING CENTER—137 Greene (982-5266). "Selections 28"—new works by emerging artists, including Bomeisler, Denson, Dill, Gray, Grieve, Jayes, Rockman, Smollin, Wagoner, Way; thru 2/16.

ELEMENTS—90 Hudson (226-5910). Works in paper, by Anderson, Batchelor, Ketchum, Prentice, Seventy, Wong, others; thru 2/17.

HAND IN HAND—568 Broadway (219-1844). "Recalling the Fifties and Sixties," with paintings by Bluhm, Hesse, Johnson, Leslie, Stankiewicz; plus recent paintings by Milton Resnick; thru 2/28.

HOFFMAN—429 W. Broadway (966-6676). Early and recent work by Nice, Okulick, Owen, Plagens, Sullivan, Tworkov, Wofford; thru 2/21.

HUDSON CENTER—105 Hudson (966-1399). Landscape paintings by Carsman, Di Giorgio, Herman, Hornak, Knigin, Zago; 2/8-3/2.

MUSSAVI—623 Broadway (505-2297). Works by Brown, Morrison, Nero; thru 2/16.

PRINCE STREET—121 Wooster (226-9402). Sketches and working drawings by Acker, Bernier, Marcus, Prusinowski, Wallace, others; thru 2/16.

SHAFRAZI—163 Mercer (925-8732). Works by seven young French street artists who call themselves "The Ripoulin Group," thru 2/9.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Delange, Mehrtens, Pyke, Snow; thru 2/16.

THORP—103 Prince (431-6880). Abstract paintings by Baumgardner, Hennessy, Hitch, Wofford; thru 3/2.

22 WOOSTER—(431-6445). A juried exhibition of drawing and painting by alumni of the School of Art & Design, Pratt Institute, 1960-1983; thru 2/21.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Allan D'Arcangelo; thru 2/17.

WARD-NASSE—178 Prince (925-6951). Works by Ames, Cook, Montague, Shapiro; thru 2/7.

WASHBURN—113 Greene (966-3151). "Action/Precision: 1980-85"—paintings by Bluhm, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). Figurative paintings by Ayiter, Sacknowitz, Serrano, Shottenkirk, Sitaras; 2/8-3/2.

BRONX RIVER ART CENTER—1087 E. Tremont (589-5819). Work that is concerned with ecology by Connor, Feldman, Lawrence, Vollmer, others; thru 2/23.

80 WASHINGTON SQUARE EAST—(598-2163). 9th annual "Small Works" competition; thru 3/1.

GREY ART GALLERY—33 Washington Place (598-7603). "Action/Precision: The New Direction in New York 1955-60"—works by Bluhm, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings that have been selected to reflect the ideas taught at the Studio School, by Agostini, Bleckner, DeNiro, McNeil, Wilson, others; thru 2/8.

PELLICONE—47 Bond (475-3899). Works by Ames, Baldasanno, Grayson, Martinez, Onecat; thru 2/23.

PERLSON—430 W. 14th (675-7503). Works by Kempner, Oberst, Smith, Takeshita; thru 2/16.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

RYAN—452 Columbus (799-2304). "Rediscovered Printmakers of the 1930's"— works by Brodsky, Grambs, Heckman, Vogel;" thru 2/10.

TOWER—45 W. 18th (620-0505). Works by Elaine, Feher, Richardson, Ruhs, Spindler; thru 2/23.

Photography

JAMES BALOG/PAUL CAPONIGRO—Photographs of hunters in the American Northwest/200 images from his thirty-year career, including photographs of New England woodlands, Stonehenge, Southwest desert landscapes,. Thru 2/17. I.C.P., 1130 Fifth (860-1783).

RALPH BARTHOLOMEW—Early advertising photographs made for the Eastman Kodak Company, 2/5-3/2. Wolf, 30 W. 57th (586-8432).

HENRI CARTIER-BRESSON—*Some of his best-known images, covering a period of 40 years,* thru 3/3. Miller, 38 E. 57th (319-1800).

CHUCK CLOSE—Large-scale portraits made with the Polaroid Museum Camera at the Boston Museum of Fine Arts, thru 2/16. Pace/MacGill, 11 E. 57th (759-7999).

DOUGLAS FAULKNER—Underwater photographs of marine life, thru 3/4. Overseas Press Club, 52 E. 41st (757-9255).

BERNARD J. FERNANDEZ—Photographs of the "silent majority," 2/5-28. New School, 66 W. 12th (741-5687).

JAMES FRIEDMAN—"Poland 1983"—color photographs of Auschwitz, Majdanek, Treblinka, 2/5-3/2. Urdang, 23 E. 74th (288-7004).

STANLEY GREENBERG—Black-and-white photographs of architecture in urban and rural landscapes, thru 2/19. Arsenal, Fifth Ave. at 64th (360-8173). Closed Sat.

GEORGE HURRELL—Vintage photographs of Hollywood celebrities, thru 2/28. Dyansen, 11 E. 57th (489-7830).

LEDEL—168 Mercer (966-7659). "Cuba: A View from Inside, Photographs from 1959-1984;" thru 2/24.

LIGHT—724 Fifth (582-6552). "Two's Company"—photographs of couples by Arbus, Brassai, Callahan, Frank, Penn, Sander, others; thru 3/2.

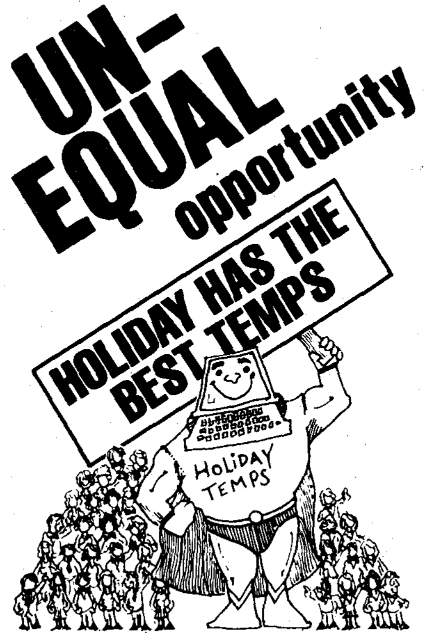
ROBERT MAHON—*Large-scale photomontages from* 1980-1984, including the 216-image portrait of John Cage, the Statue of Liberty, and the New York Public Library, thru 2/28. Twining, 568 Broadway (431-1830).

JOAN MOSS—Infrared images of women, thru 2/27. Manes, 177 Prince (505-5722).

MUNICIPAL ART SOCIETY—457 Madison (935-3950). Photographs of Hells' Kitchen by Maren Erskine, set in sound environments created by Reed Erskine; thru 2/16.

MARK PERROTT—Portraits of tattooed people, 2/9-3/2. Harris, 383 W. Broadway (431-3600).

HOLLY ROBERTS—Images of the Southwest, thru 2/8. Pfeifer, 568 Broadway (226-2251).



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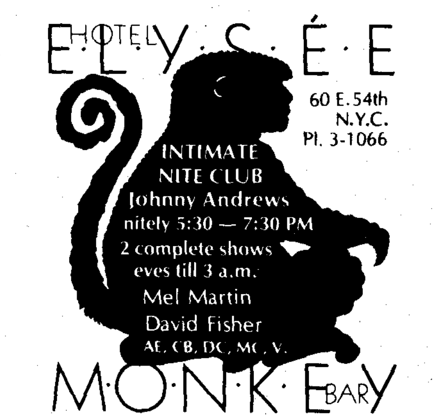
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ART

AUGUST SANDER/HELMAR LERSKI—Photographs of hands from his series, "The Organic & Inorganic Tools of Man," begun in the 1920's/Two series of portraits entitled, "Arabs and Jews," 1931-35, and "The Metamorphosis Through Light,"1936. Thru 2/23. Sander, 51 Greene (219-2200).

LARRY SILVER—Photographs of "Muscle Beach" in the '50s, thru 2/24. I.C.P., Fifth Ave. at 94th (860-1777).

STALEY-WISE—177 Prince (777-1590). Portraits of artists by Blumenfeld, Brassai, Dahl-Wolfe, Horst, Mapplethorp, others; thru 3/2.

LEON C. YOST—Paired cibachrome photographs of early North American pictographs and the rugged canyon country where they were found, thru 2/17. Noho, 168 Mercer (219-2210). .

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Titian Ramsay Peale, 1799-1885; thru April.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Puerta del Caribe (Door to the Carribean): Paintings by Jan D'Esopo; thru 3/20.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10... New York By Forss: The Photographs of a Street Peddler; thru 2/14... Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17... Lee Krasner: Works on Paper; thru 2/25... The Brueghel Series (AVanitas of Style): an installation by Pat Steir; thru 2/18.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Embellished Calendars; thru 2/24...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver from the Tang Dynasty (A.D. 618-907) in American Collections; 2/5-4/21.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; 2/15-4/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D..... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...French Drawings Recently Acquired: 1975-1984; thru 2/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; 2/9-4/14. **The Cloisters, Fort Tryon Park** (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Hallmark Hall of Fame: A Tradition of Excellence; thru 4/18...KTLA: West Coast Pioneer; thru 3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31...Games New Yorkers Play: A Salute to the New York Toy Fair; 2/7-4/14.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing. ...From the Gilman Collection: Photographs Preserved in Ink; thru 2/26...Lee Krasner: A Retrospective; thru 2/12.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection... 160th Annual Exhibition; 2/8-3/9.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; thru 2/10.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17...Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31...Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . .Literary Gifts; thru 5/31...Women of Courage; thru 2/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (718-592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested...Contemporary Trompe L'Oeil Painting and Sculpture; thru 2/10...Hedda Sterne: Forty Years; thru 4/14.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus. ...The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). Modern Masks; thru 2/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/13. **East**, 219 E. 67th St. (570-4141). 2/5 at 10 & 2: Property from the Estate of Marianne Khuner of Beverly Hills and New York. On view from 2/1. 2/7 at 10 & 2: Oriental Works of Art. On view from 2/2.

DOYLE—175 E. 87th St. (427-2730). 2/6 at 10: Fine English and Continental Furniture and Decorations including French Empire, Provincial and English Regency Furniture, Paintings, Porcelain, Silver and Rugs. On view from 2/2.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 2/5 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 1/31. 2/8 at 2, 2/9 at 10:15 & 2: Important Egyptian Classical and Near Eastern Antiquities, and Islamic Works of Art. On view from 2/2.

OTHER EVENTS

Happenings

WESTMINSTER KENNEL CLUB DOG SHOW—2/11, 12 at Madison Square Garden (564-4400); 8:30 a.m.-11 p.m. each day; $12, $15, two-day ticket $20. 2,608 dogs represent 139 breeds and varieties, with poodles (three varieties), dachshunds, golden retrievers, Yorkshire terriers, and rottweilers next in order. Monday's the day for benching and judging of the working, terrier, non-sporting, and herding groups, and on Tuesday you can watch the sporting, hound, and toy groups. Best in Show judging, with all the group winners doing their classy thing, will happen around 11 p.m. the last night.

ICE CAPADES—The newest edition features, amid the lavish production numbers and the ice comics, Olympic champs Scott Hamilton, Elaine Zayak, Kitty and Peter Carruthers, performing the routines we loved in Sarajevo. At Madison Square Garden (564-4400), thru 2/10. 2/5, 7 at 7:30; 2/6, 8 at 2 and 7:30; 2/9 at 11 a.m., 3, and 7:30; 2/10 at 1:30 and 5:30. $7.50–$12.50; some discounts for children.

MID-WINTER CALENDAR NOTES: "West Side Stories" is the opener in Symphony Space's intriguing new series, "Selected Shorts: A Celebration of the Short Story." Date is 2/6, 6:30–8, with Alvin Epstein, Marian Seldes, and Joe Grifasi respectively reading Poe's "The Telltale Heart," Cynthia Ozick's "Levitation," and Woody Allen's "The Kugelmass Episode." 2/13's program will offer Mordecai Richler, Phyllis Newman, John Rubinstein, and Harris Yulin as readers, with Trillin, Thurber, Groucho Marx, and Perelman in an evening of, to put it mildly, humorous pieces. Others to come, through 6/12: Geraldine Fitzgerald, Gloria Foster, Morgan Freeman, and more, reading from Collier, Updike, Capote, Malamud, et al; $3 contribution, at Broadway and 95th St. (864-5400)...Visit the newest dance space in town, the Pineapple Dance Centre, 599 Broadway at Houston St., and take part in a benefit for Pentacle (DanceWorks, Inc.) at the same time. It's a party and much more, with dancing to the blues and jazz of The Feetwarmers, raffles, refreshments, and free mini-classes in body stretching, "jazzercise," and juggling. Date is 2/7, 7–10 p.m., and contribution is $20 (226-2000)...It sounds a bit esoteric and special, but for you medievalists out there, how about a pre-St. Valentine's Day visit to the Court of Love, an annual bow to romance by Medieval Studies and Restoration, Inc. Date is 2/9, and at 2 there'll be a costumed tournament for the ladies' honor by their various knights and lords. Then anyone is free to talk about romantic problems or experiences with the Queen of the Court of Love, who'll dispense royal advice. It all happens at Vander Ender Onderdonk House, the oldest stone Dutch Colonial house in Queens, at 1820 Flushing Ave., Ridgewood; admission's free...Novice collectors and experts alike who fancy stamps, coins, and paper money of a certain rarity and vintage are invited to the Westchester "WESPNEX" show up in White Plains, at the Westchester County Center, White Plains. Dates are 2/8, 1–9; 2/9, 11–8; 2/10, 11–5. $2.50; children under 12, $1.

NOTES FOR BLACK-HISTORY MONTH—At the American Museum of Natural History, C.P.W. and 79th St., — a continuing program: In the People Center, 2/9, 10, 1–4:30, "Egypt Through the Eyes of L.D. Frazier"; Ajaibo Walrond and company with songs and dances of Africa and the Caribbean; Carmen Lowe, talking about African body jewelry. 2/10 at 2 and 4, African folkloric festival dances..."Black History: From Jazz Stylists to Hair Styles" is a program of both films and discussion, at the YWCA, 610 Lexington Ave. at 53rd St., 2/4, 6–8 p.m. Linda Gibson is the speaker, and the films are "But Then, She's Betty Carter"; "Killing Time," by Fonza Williams; "Hairpiece: A Film for Nappy Headed People." Admission's $3.

MORE WORDS FROM THE WISE—Director George White, designers Ming Cho Lee and Patricia Zipprodt, and Norris Houghton will talk about the "explosion" of Western theater in the People's Republic, where the first three have recently worked on a production of *Anna Christie*. 2/11 at 8:30, at the West Side Y, 5 W. 63rd St. (787-6557). $6...Sports writers and commentators Dave Anderson, Donna De Varona, Barbara Kevles, Robert Sullivan, Dick Young, and Warner Wolf will discuss their chosen subject 2/8 at 7, at the Ethical Culture Society, 33 C.P.S. $6. ..A group of journalists will talk on "The Reagan Re-election and the Meaning of the 1980s: What Future Does Liberalism Have in the Face of Reagan's Overwhelming Second Victory?" Date is 2/7 at 8, at Cooper Union, Third Ave. at 7th St. (254-6300). Free...The American Society of Interior Designers is sponsoring a pre-spring lecture series at the West Side Y, 5 W. 63rd St. (787-6557). 2/6 at 7 is the opener: "Planning and Budgeting for an Apartment Uplift." Each lecture, $12; the series of 8, $100, which includes a swim in the Y pool each meeting night.

Tours

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 2/4 at 5:45, visit Phillips auction house; $11. 2/10 at 1, Artists' Hospitality Tour visit to three Bowery painters' studios; $13. 2/10, 10-5, a bus tour, "Lovers and Losers: Romantic New York"; famous rendezvous, legends of theater and society, with Marvin Gelfand; $22. 2/11 at 5:45, visit to Sotheby's auction house; $11.

HARLEM SPIRITUALS—(275-1408). Gospel and spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat...Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 2/9 at 11 a.m., meet at Van Cortlandt Park Visitors Center, 242nd St. and Broadway (548-7880), for a session on making a valentine gift with nature's materials; take along some ribbons and lace. 2/9 at 1, a make-your-own-valentine workshop, at the Crotona Park Boathouse (589-0096); preregister, please...**Brooklyn (718-856-4210):** 2/9 at 10 a.m., an origami workshop with valentines in mind; pre-registration required. 2/10 at 1, a salute to Brooklyn's black history; meet at Lincoln Rd. and Ocean Ave...**Manhattan (397-3091):** 2/8 at 1:15, meet at the fountain near Park Row and Broadway, for a lunchtime tour of City Hall Park. 2/9 at 2, meet at the Washington Square Arch, foot of Fifth Ave., for a past-and-present tour of Washington Square Park. 2/10 at 2, meet at Central Park's Dairy, 64th St. west of the Zoo, for a tour of the park's favorite lovers' sites ...**Queens (718-699-4204):** 2/10 at 1, a valentine workshop, using nature's materials, at Cunningham Park. Must pre-register...**Staten Island (718-442-1304):** 2/10 at 1, more natural valentines to make; just for children this time; pre-register.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk in the Wetlands, each Sun. at 1; also 2/9 at 11 a.m.; $1. Woodlands walks first and third Weds. at 10 a.m.; $1...Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A winter walk to see seasonal trees and shrubs, 2/9 at 2. $2. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 2/9, at 1, an indoor session to see some nature films, at Clay Pit Ponds State Park Preserve, Staten Island (718-967-1976 for directions). Free.

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 1/29 at 8:05, vs. Minnesota. 2/5 at 8:05, vs. Philadelphia. 2/7 at 8:05, vs. Rangers. 2/9 at 7:05, vs. Pittsburgh...**N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. Next home game: 2/15 at 7:30, vs. Edmonton.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. Next home game 2/14 at 8, vs. Houston.

TRACK AND FIELD—Vitalis-U.S. Olympic Invitational Meet. Among the Olympians to appear: Carl Lewis, Joan Benoit, Mary Decker, Greg Foster. Meadowlands Arena, E. Rutherford, N.J. (201-935-3900). 2/9, beginning at 5 with preliminary events. $11–$20. The U.S. Olympic Committee benefits.

GOLDEN GLOVES BOXING—Madison Square Garden, Felt Forum (564-4400). Preliminary bouts, 2/6, 7, 13 at 8. $5, $7.50.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 2/9, the Whirlaway. 2/10, the Sag Harbor.

Children

SHIVERIN' HENRY, a play by the Hunting Moon Company. Greenwich House Theater, 27 Barrow St. near Sheridan Square (677-1028, 673-5562). 2/8 at 6, 2/9, 10 at 12:30 and 3. $4, adults $6.

CARNIVAL OF THE ANIMALS—Saint-Saens music, Seymour Lipkin conducting Turtle Bay Music School faculty orchestra; Bryant Gumbel narrator. At the school, 244 E. 52nd St. (753-8811). 2/10 at noon and 3. $10 contribution, per family.

TOM SAWYER—Performance by the Traveling Playhouse. At the Triplex, Manhattan Community College, 199 Chambers St. (618-1980). 2/9 at 1. $2.50.

THE TORTOISE AND THE HARE—A new twist, a musical version by Puppets to Go. Old First Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (718-638-5217). 2/10 at 2. $3.50.

SPEAKING WITH NATURE—Series of workshops by Van Cortlandt and Pelham Bay Parks administration, the Urban Park Rangers, and the Touchstone Center. "From a Winter Sky," with schoolchildren from P.S. 81, culminates in an afternoon of readings, workshops, and performances by the second-graders, at Van Cortlandt Mansion, Broadway and 242nd St. (430-1890). 2/9 at 1. Free.

THE SMURFS AND THE MAGIC FLUTE—The animated film feature, presented as a benefit for the Committee for a Creative Playground. Loew's 83rd St. Quad, on Broadway (724-1908). 2/9 at 10 a.m. $4.

YOU'RE A GOOD MAN, CHARLIE BROWN"—The "Peanuts" feature film; benefit showing for African Famine Relief, at Holy Trinity Parish Center, 82nd St. between Broadway and Amsterdam Ave. (873-7260). 2/8, 9, 10, 15, 16, 17 at 8. $3 for children 12 and under and seniors; adults $6.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children!, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. $3, adults $4.

PARENT-TOT NATURE PROGRAM—Indoor and outdoor activities for 3-4-year-olds--art projects, gardening, stories, more. Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). 2/11, 25, 3/11, at 10:30 a.m. Free pre-registration necessary.

PAPER BAG PLAYERS—"I Won't Take a Bath!" Musical revue in which the city is a background for fantasy. Symphony Space, Broadway and 95th St. (864-5400). Sat. and Sun. at 2, thru 2/17. $8.

CIRCUS CAPERS—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 3/10. $2.50.

TALES OF CHELM, an original show about a "madcap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. $4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—2/10 at 1:30: "The Funzapoppin Magic Show," with clowns, music, animals, audience participation. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/9 at 1:30: "The Capt. Dan

OTHER EVENTS

and Conrad Show," with ventriloquist Dan Ritchard and his feathered friend, Conrad Burdee. $2.50. . .At 2:40, Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 2/8 at 11 a.m. and 1; 2/9 at 11 and 2: "Aladdin and His Magic Lamp," by the Royal Puppet Theatre. $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 2/9 at 1, meet Susan Share and learn how to make a special Valentine's Day book. Free, but must reserve.

SPECIAL EXHIBITS—"Games New Yorkers Play," rare and antique board games from the 19th century to the present. Museum of the City of New York, Fifth Ave. and 103rd St. Opening 2/7, thru 4/14. . ."Small Mischief: Evil Doings and Odd Disasters in Early Children's Books"; thru 2/24, at the Pierpont Morgan Library, 29 E. 36th St. Illustrations, prints, etc.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. 2/9 at 2, Marlene Alterman plays the kinderlyre. 2/10 at 2: Takako Takahashi demonstrates sumi-e and calligraphy, ink and brush painting. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 2/9, 10: parent-child workshops at 1:30 and 3 in the creation of "moving-message" pop-up valentines, with your own drawings and words. Also on Sun., Penny Jones and Co. Puppets in "Peppi and the Pop-Up Dragon," ongoing performances. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. Also "Soundtracks" . . .Fri. at 1:30, storytelling for 3-5-year-olds. 2/9 at 1:30, workshop called "If I Only Had a Heart," in which you'll create your own tin man and learn about Valentine's Day hearts. 2/10 at 1:30, musician John Driscoll shows you how to make instruments "From the Kitchen Cupboard." 2/11 at 1:30 (school holiday), the Seaview Children's Theatre in "Dandelion II." Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. Exhibit "Microworlds" opens 2/8. Feb. is Black History Month— 2/10, 17 at 2:15: stories and folktales from Africa. 2/4, 11 at 3:30, slide lectures on scientists Carver and Julian. 2/4, 8, 20, 21 at 3:30: more African folklore. 2/7 at 3:30: film about children living together, and African artifacts to discover.2/9, 23 at 2: storytelling and songs, with African instruments.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family; 2/10: wall constructions. Free.

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RADIO HIGHLIGHTS

Wed., Feb. 6

3:00/WNCN—Liszt: Cto for Piano #1 in E-Flat; **Schubert:** Sonata for Piano in C; **Rossini:** La Scala di Seta: Ov.

WNYC—Lohn: Music from Paradise; Daisy; **Lentz:** New Music.

4:04/WQXR-AM/FM—Elgar: Cockaigne Ov, "In London Town"; **Abel:** Sonata in G; **Dvorak:** Slavonic Dance #10 in e.

5:00/WNCN—Bach: Toccata & Fugue in d; **Graupner:** Cto for Bassoon in c; **Butterworth:** A Shropshire Lad; **Vivaldi:** Cto for Viola in a.

6:00/WNCN—Corelli: Sonata for Violin & Continuo in d, Op.5, #7; **Debussy:** Rhapsody for Saxophone & Orch; **Schubert:** Impromptu in c, Op.90, #1.

7:00/WNYC—Berg: 3 Orch Pieces; **Schoenberg:** 6 Little Piano Pieces, Op.19; **Strauss:** Emperor Waltz.

7:03/WQXR-AM/FM—Mozart: Sym in C; **Faure:** Ballade for Piano & Orch; **Vivaldi:** Cto in C for Recorder, Oboe, 2 Violins & Continuo.

8:00/WNCN—Haydn: Qt in B-Flat, Op.50, #1; **Bach:** Brandenburg Cto #1 in F.

WNYC—The Frick Collection. **Mozart:** Sonata in e; **Schubert:** Fantasy in C; **Szymanowski:** Nocturne & Tarantella; **Wieniawski:** Polonaise in D, Op.4.

8:05/WQXR-AM/FM—Handel: Royal Fireworks Music; **R. Strauss:** Metamorphosen.

9:00/WNCN—Copland: Appalachian Spring; **J. Stamitz:** Orchestral Trio in A, Op.1, #2.

Thurs., Feb. 7

3:00/WNCN—Beethoven: German Dances; **Mozart:** Sym #40 in g; **Berners:** Polka.

WNYC—Shostakovich: 24 Preludes & Fugues.

4:04/WQXR-AM/FM—Telemann: Don Quichotte Suite; **Granados:** Spanish Dances, #5, 4 & 2; **R. Strauss:** Allegro Marcatissimo.

5:00/WNCN—Ravel: La Valse; **Poulenc:** Sonata for Flute & Piano; **Torelli:** Cto for Trumpet & Strings in D; **Smetana:** Ma Vlast: From Bohemia's Meadows and Forests.

6:00/WNCN—Bach: Cto for Harpsichord #5 in f; **Liszt:** Hungarian Rhapsody #2 in c-sharp; **Wagner:** Faust Ov.

7:00/WNYC—Berg: Cto for Piano, Violin & 13 Winds; **Webern:** String Qt, Op.28.

7:03/WQXR-AM/FM—The Yale Chamber Players, live from the WQXR Concert Theater.

8:00/WNYC—Minnesota Orchestra. **Sibelius:** King Christian II Suite; **Beethoven:** Piano Cto #5, "Emperor."

8:05/WQXR-AM/FM—Handel: Harp Cto in B-Flat, Op.4; **Nielsen:** Sym #2, "The Four Temperaments."

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. With baritone Herman Prey, pianist Helmut Deutsch. **Brahms:** Four Romances from the Fair Magelone, Op.33; Seven German Folk Songs.

10:00/WNYC—Stravinsky: 3 Pieces for String Qt; **E Ke Jian:** Hung Hu Violin Cto.

Fri., Feb. 8

3:00/WNCN—Rossini: Sonata for Strings #2 in A; **Korngold:** Cto for Violin in D, Op.35; **J. Strauss Jr.:** Wine, Women and Song Waltz, Op.333.

WNYC—A tribute to Alban Berg on the eve of his centennial with George Perle, composer and musicologist.

4:04/WQXR-AM/FM—Haydn: Sym #70 in D; **Chopin:** Scherzo #2 in b, Op.31; **Ravel:** Excerpts from Mother Goose.

5:00/WNCN—Delibes: Coppelia: Ballet Suite; **Verdi:** La Battaglia di Legnano: Ov; **Gottschalk:** Brazilian National ; **C. Stamitz:** Oboe Qt in F, Op.8, #3.

6:00/WNCN—Loeillet: Sonata for Oboe in e; **Mozart:** Sym #32 in G, "Overture in the Italian Style"; **Glazounov:** Cto for Saxophone in E-Flat, Op.109; **Rossini:** Sonata for Strings #1 in G.

7:00/WNYC—Berg: Lulu.

8:00/WNCN—Bach: Cto for Harpsichord #1 in d; **Various:** Songs of the Elizabethan and Jacobean Era.

8:05/WQXR-AM/FM—Handel: Chandos Anthem #5a (I Will Magnify Thee); **Mozart:** Sym #21 in A.

9:00/WNCN—Liszt: Annees de Pelerinage, #1: Les Cloches de Geneve; **Wagner:** Die Meistersinger: Highlights; **MacDowell:** Cto for Piano #2 in d, Op.23.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor. With cellist Lynn Harrell. **Elgar:** Cello Cto in e, Op.85; **Bruckner:** Sym #7 in E.

Sat., Feb. 9

10:00 a.m./WNCN—Grieg: Norwegian Dances, Op.35; **Haydn:** Sonata for Piano #44 in F; **Dohnanyi:** Passacaglia for Flute Solo, Op.48, #2.

WNYC—Berg: Chamber Cto; 3 Pieces for Orch, Op.6.

10:04 a.m./WQXR-AM/FM—Jacchini: Sinfonia in D for Trumpet, Strings & Continuo; **Beethoven:** Sym #1 in C, Op.21; **Barber:** Adagio for Strings; **Bizet:** The Fair Maid of Perth.

11:00 a.m./WNCN—Leclair: Sonata for Flute & Continuo in e, Op.4, #2; **Haydn:** Piano Trio in F; **Mozart:** Serenade #13 in G, "Eine Kleine Nachtmusik."

12:00/WNYC—Berg: Wozzeck (Farrell, M. Harrell, Mitropoulos).

12:05/WQXR-AM/FM—Hertel: Cto for Trumpet, Oboe & Strings.

1:00/WNCN—Satie: Gymnopedies; **Wagner:** Siegfried Idyll; **Beethoven:** Sonata for Cello & Piano #4 in C, Op.102, #1.

2:00/WQXR-AM/FM—Metroplitan Opera Broadcast. **Puccini:** La Boheme (Malfitano, Zschau, Lima, Schexnayder, Cheek/Domingo).

3:00/WNCN—Telemann: Qt in G; **Rachmaninoff:** Vocalise, Op.34, #14; **Beethoven:** Sonata for Piano #8 in c, Op.13, "Pathetique."

5:04/WQXR-AM/FM—Mozart: *Divertimento* in D; **Villa-Lobos:** Prelude #1 in e; **Bach:** Duetto Allegro from Cantata ; **Berlioz:** Reverie & Caprice for Violin & Orch.

6:00/WNCN—Debussy: Prelude a l'apres-midi d'un faune; **Beethoven:** Fantasia in g, Op.77; **Haydn:** Trio #3 in G, "London"; **Handel:** Cto Grosso in a, Op.6, #4.

7:00/WNCN—Anniversary Concert. Felix Mendelssohn. Rondo Capriccioso in E, Op.14; **Infelice:** Concert Aria; Qt #1 in E-Flat, Op.12; Midsummer Night's Dream, Op.21: Ov.

8:00/WNCN—Artist's Image. Eugene Ormandy, *conductor*. **Menotti:** Sebastian Suite: Barcarolle; **Mendelssohn:** Hebrides Ov, Op.26, "Fingal's Cave."

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Offenbach:** Tales of Hoffman (Sutherland, Domingo, Cuenod, Suisse Romande Radio Chorus & Orch/Bonynge).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With tenor William Johns, bass Andrew Foldi, baritone Oskar Hillebrandt, tenor Ernest Haefliger, soprano Helga Pilarczky, soprano Selina Lindsley, The Cleveland Orchestra Chorus directed by Robert Page. **Schoenberger:** Jacob's Ladder; **R. Strauss:** Also Sprach Zarathustra.

9:30/WKCR—Halevy: La Juive (Tokody, Carreras, Merritt, Ghazarian, Siepi/Albrecht).

Sun., Feb. 10

10:00 a.m./WNCN—Classic Guitar. **Geminiani:** Sonata for Guitar, Cello & Harpsichord #1 in C; **Bach:** Fugue in G, "Gigue"; **Sor:** Etudes for Guitar.

12:00/WNYC—Chamber Music Society of Lincoln Center. **Haydn:** Trio for Violin, Viola & Cello in G, Op.53; **Perle:** Serenade III for Winds, Strings, Percussion & Piano; **Berg:** 3 Songs.

1:00/WNCN—Chicago Symphony Orchestra. Klaus Tennstedt, conductor. With violinist Edith Peinemann. **Weber:** Oberon: Ov; **Mendelssohn:** Cto for Violin in e, Op.64; **R. Strauss:** Also Sprach Zarathustra, Op.30.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek. The Cello in Italian Music.

4:00/WNCN—Byrd: Prelude in C; Pavane and Galliard, "The Earl of Salisbury"; **Schubert:** Piano Trio #1 in B-Flat, Op.99; **Prokofiev:** Love for Three Oranges, Op.33: March.

5:00/WNCN—Bach: Orchestral Suite #1 in C; **C.P.E. Bach:** Sonatina for 2 Keyboards in D.

6:00/WNYC—Harbison: Woodwind Qnt; **Babbitt:** All Set, for Jazz Ensemble; **Crumb:** Madrigals, Book III, IV; **Schwantner:** New Morning for the World.

7:00/WNCN—Anniversary Concert. Jascha Heifetz. **Grieg:** Sonata for Violin & Piano #2 in G, Op.13; **Franck:** Sonata for Violin & Piano #2 in G, Op.13; **Debussy:** Plus que lente.

8:00/WNYC—The Los Angeles Philharmonic. Simon Rattle, conductor. **Schoenberg:** String Qt #2 (orch version); **Beethoven:** Sym #3.

8:05/WQXR-AM/FM—Delta Opera House. **Giordano:** Andrea Chenier (Pavarotti, Caballe, Nucci, National Phil Orch/Chailly).

Mon., Feb. 11

3:00/WNCN—Mozart: Variations on "Ah! vous dirai-je, Maman" in C; **Wassenaer:** Cto Armonico in G.

WNYC—Carnegie Hall/Rockefeller American Music Competition—highlights from the past years.

4:04/WQXR-AM/FM—Dvorak: In Nature's Realm, Op.91; **Mozart:** Violin & Piano Sonata in e; **Brahms:** Rhapsody #2 in g, Op.79; **Vivaldi:** Cto in f for Strings & Harpsichord.

5:00/WNCN—Vivaldi: Cto for Violin in B-Flat "Posthorn"; **Rachmaninoff:** Symphonic Dance, Op.45, #3; **Wagner:** Rienzi: Ov.

6:00/WNCN—Schumann: Noveletten, Op.21, #1 & # 2; **Liszt:** Orpheus; **Holst:** Suite in F, Op.28, #2.

7:00/WNYC—Piston: The Incredible Flutist, Ballet Suite; **Copland:** Statements.

7:03/WQXR-AM/FM—Delalande: Suite for the Royal Supper; **Grieg:** Sym Dance #1 in G from Symphonic Dances; **Francisco:** Four Pieces.

8:00/WNCN—Mozart: Rondo for Piano & Orch in A; **Vivaldi:** Cto for Oboe, Strings & Continuo in F; **Boccherini:** Guitar Qnt in C; **Josquin:** Chansons & Frottola.

WNYC—American Composer's Orchestra. Dennis Russell Davies, conductor. **Griffes:** The Pleasure Dome of Kubla Khan.; **Olan:** Sym; **Copland:** Short Sym.

8:05/WQXR-AM/FM—Handel: Cto Grosso in F, Op.3; **Beethoven:** Sym #2 in D.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. Concord String Quartet. **Beethoven:** String Qt in F, Op.59, #1; String Qt in C-Sharp, Op.131.

Tues., Feb. 12

3:00/WNCN—Weber: Sonata for Violin & Piano in C, Op.10, #6; **Rimsky-Korsakov:** Capriccio Espagnol, Op.34; **MacDowell:** Sonata for Piano, Op.59, "Keltic."

WNYC—A special program on Stephen Foster.

4:04/WQXR-AM/FM—Prokofiev: Classical Sym; **Beethoven:** Piano Sonata #6 in F, Op.10; **Kreisler:** Praeludium & Allegro; **Tchaikovsky:** Introduction from The Sorceress.

5:00/WNCN—Saint-Saens: Introduction & Rondo Capriccioso, Op.28; **Schubert:** Impromptu in f, Op.142, #1; **Handel:** Cto Grosso in d, Op.3, #5.

6:00/WNCN—Caldara: Sonata for Violin & Harpsichord in F; **J.C.F. Bach:** Oboe Qt in B-Flat; **Bach:** Partita for Violin Solo.

7:00/WNCN—Gluck: Orfeo ed Eurydice: Dance of the Blessed Spirits; **Schumann:** Fantasiestucke for Clarinet & Piano, Op.73.

WNYC—Dizzy Gillespie & the Cab Calloway Orch Play Songs of the '40s.

7:03/WQXR-AM/FM—Nielsen: Little Suite for Strings, Op.1; **Pachelbel:** Partita #2 in c.

8:00/WNCN—Pablo Elvira, baritone, live from the WNCN Performance Studio.

WNYC—Center for American Music: American Music 1830-1950. **Gottschalk:** Tarantella for Piano, 5 Strings & Flute; **MacDowell:** From "Fireside Tales," Op.61; **Heinrich:** A Chromatic Ramble of the Peregrine Harmonist; **Schreiber:** Lebensweg, Meine Liebste ist mit Lachein.

8:05/WQXR-AM/FM—Handel: Cto #1 in B-Flat for 2 Wind Bands & Strings; **Sinding:** Suite in a, Op.10.

9:00/WNCN—Purcell: Trio Sonatas (1697): #4 in g; **Various:** Choral Music of the Spanish New World.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor. With soprano Raili Viljakainen, soprano Milagro Vargas, tenor Leo Goeke, baritone Lesle Guinn, Saratoga-Potsdam Chorus. **Beethoven:** Mass in C, Op.86; Sym #8 in F, Op.93.

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6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓢ Thu/The Amazing Mr. Blunden
Tue/Tom Sawyer

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Wed/David Copperfield
Thu/Woodplum
Fri/The Grand Baby (cc)
Mon/Dot and the Kangaroo
Ⓢ Mon/ The Valentine's Day That Almost Wasn't

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Pink Panther
Ⓗ Fri/Life on Earth
Ⓢ Wed/The Return of the King
Fri/Dusty
Mon/The Brass Ring

7:30
❺ Fat Albert
⓫ Scooby Doo

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/Fraggle Rock
Thu/Movie: Second Thoughts
Fri/Movie: Tough Enough
Mon/Bill Cosby: Himself
Tue/ Movie: Metalstorm
Ⓢ Thu/The Valentine's Day That Almost Wasn't
Tue/Movie: Max Dugan Returns

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
Ⓗ Wed/Wonder of It All
Ⓢ Thu/Movie: Zelig
Fri/The Righteous Apples
Mon/Shirley MacLaine

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
Ⓢ Wed/Treasure of Alpheus T. Winterborn
Fri/Movie: Frankenstein
Ⓦ Wed/Movie: Ten to Midnight
Thu/Movie: Rachel, Rachel
Fri/Movie: 48 Hrs.
Mon/Touch
Tue/Movie: The Entity

9:30
❷ Anything for Money
❺ Carol Burnett
❾ News
⓫ Laverne & Shirley
Ⓗ Tue/Not *Necessarily* the News

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple
Ⓗ Wed/Bill Cosby: Himself
Thu/Movie: Crackers
Fri/Movie: Yentl
Mon/Movie: Comedy Playhouse: Day to Day Affairs
Tue/Movie: Second Thoughts
Ⓢ Wed/Smilin' Through
Thu/Movie: A Cold Wind in August
Fri/Beau Brummel
Tue/Movie: The Outriders

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Take
⓫ Family
Ⓢ The Day They Robbed the Bank of England

10:45
Ⓦ Movie: Cujo

11:00
❷ The Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
Ⓗ Mon/Kidco
Ⓦ Wed/Movie: Bananas
Fri/Movie: Cheech & Chong's Still Smokin'
Mon/Movie: Of Unknown Origin

11:15
Ⓦ Movie: Lassiter

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Thu/Movie: Timerider
Ⓢ Thu/Movie: Crackers

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Wed/Video Jukebox
Tue/Wonder of It All
Ⓢ Wed/The Young Landlords
Fri/Tom Sawyer
Mon/Movie: Crackers
Tue/Movie: Somewhere in Time

12:15
Ⓦ Movie: Two of a Kind

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: The Country Girl (1954). Grace Kelly, Bing Crosby.
Thu/Movie: Come Back Little Sheba (1953). Shirley Booth.
Fri/Movie: Solid Gold Cadillac (1956). Judy Holliday, Paul Douglas.
Mon/Movie: Divorce, American Style (1967). Dick Van Dyke.
Tue/Movie: The Divorce of Lady X (1938). Laurence Olivier.
Ⓗ Wed/Movie: South Pacific
Fri/Movie: C.H.O.M.P.S.
Tue/Movie: The Black Stallion Returns

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
Ⓗ Thu/Movie: WarGames
Mon/Tough Enough
Ⓦ Wed/Movie: Exposed
Fri/Movie: Deadly Eyes
Mon/Movie: D.C. Cab
Tue/Movie: Ten to Midnight

1:30
❷ As the World Turns
Ⓗ Movie: C.H.O.M.P.S.
Ⓢ Movie: Superman III
Mon/Movie: Beyond the Forest

1:45
Ⓦ Movie: Stryker

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
Ⓗ Fri/Comedy Playhouse: Day to Day Affairs
Ⓢ Wed/Movie: The Outriders
Fri/ Movie: The Adventures of Marco Polo
Tue/Movie: Max Dugan Returns

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Tom and Jerry

2:45
Ⓦ Movie: The Entity

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
Ⓗ Wed/David Copperfield
Thu/Not *Necessarily* the News
Fri/Movie: Metalstorm
Mon/Bill Cosby: Himself
Tue/Video Jukebox
Ⓦ Wed/Movie: Ten to Midnight
Fri/Movie: 48 Hrs.
Mon/Movie: Touch

3:15
Ⓦ Thu/Movie: Cujo

3:30
❺ Plastic Man
❾ Newlywed Game
⓫ Heathcliff
Ⓗ Thu/Woodplum
Tue/Life on Earth
Ⓢ Mon/The Valentine's Day That Almost Wasn't

4:00
❷ Rockford Files
❹ Love Connection (except Tue)
Tue/Out of Time
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed/Movie: Wheels (1979). Part III. Rock Hudson, Lee Remick.
Thu/Movie: Wheels, Part IV
Fri/Movie: Wheels, Part V
Mon/Movie: Captain and the Kings (1976). Part I. Richard Jordan, Patty Duke Astin, Ray Bolger. Irish immigrant saga.
Tue/Movie: Captain and the Kings, Part II
⓫ Voltron
⓭ Sesame Street (cc)
Ⓢ Wed/The Righteous Apples
Thu/The Valentine's Day That Almost Wasn't
Fri/The Righteous Apples
Mon/Movie: The Black Stallion Returns
Tue/Tom Sawyer

4:30
❹ People's Court (except Tue)
❺ Brady Bunch
❼ New $100,000 Name That Tune
⓫ Happy Days
Ⓗ Wed/Fraggle Rock
Thu–Fri/The Year of the Gentle Tiger
Tue/The Grand Baby
Ⓢ Wed/The Return of the King
Fri/Movie: Dusty

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard (except Fri)
Fri/Thundercats
⓫ Little House on the Prairie
⓭ Voyage of the Mimi (cc)
Ⓗ Wed/The Wonder of It All
Thu/Tucker and the Horse Thief
Mon/Dot and the Kangaroo
Ⓢ Mon/Tom Sawyer
Ⓦ Wed/Movie: The River Niger
Thu/Movie: Tender Mercies
Fri/Movie: Adventures of Young Robin Hood
Mon/Movie: Tender Mercies
Tue/Movie: Two of a Kind

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Fri/Fraggle Rock
Tue/Movie: Hammett

Evening, Feb. 6–8 and 11–12

Wed., Feb. 6

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ European Journal

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment
Ⓗ Video Jukebox
Ⓢ The Day They Robbed the Bank of England

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓗ Life on Earth
Ⓦ Movie: Bananas

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Movie: Young Frankenstein (1974). Gene Wilder, Madeline Kahn, Teri Garr. Parody of the monster legend; directed by Mel Brooks.
❼ Entertainment Tonight
❾ News 9: Prime Time
⓫ News
㉑ Long Island Report
㉛ Ski Week

8:00
❷ Charles in Charge
❹ Highway to Heaven
❼ Fall Guy
⓫ Movie: The Choice (1981). Susan Clark, Mitchell Ryan. A mother helps her daughter with an abortion decision.
⓭ Discover: The World of Science
㉑ All Creatures Great and Small
㉛ Eye on Dance
Ⓗ Movie: The Big Brawl
Ⓝ Movie: Heatwave
Ⓢ Movie: Damien: Omen II

8:30
❷ E/R
❾ Movie: Sleuth (1972). Laurence Olivier, Michael Caine. A novelist invites his wife's lover over for game-playing.
㉛ Looking East
Ⓦ Movie: Scarface

9:00
❷ TBA
❹ Special: State of the Union Address and Reply
❼ Dynasty (cc)
⓭ Gold Lust
㉑ Sweet Sixteen

㉛ A Day in the Life of Hawaii

9:30
㉑ Butterflies

10:00
❺ ⓫ News
❼ Hotel (cc)
⓭ ㉑ Stateline: Call Governor Cuomo
㉛ Videoville
Ⓗ Sexual Abuse of Children
Ⓝ Movie: The River Niger
Ⓢ Mausoleum

10:30
❷ Alice
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓗ Bill Cosby: Himself

11:30
❷ Magnum P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen Show
⓫ Honeymooners
㉑ Latenight America
Ⓦ Movie: Trashi

11:45
Ⓢ Movie: The Lonely Guy

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Austin City Limits
Ⓝ Movie: Native Son

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:45
Ⓦ Movie: Exposed

12:50
Ⓗ Movie: Psycho II

1:00
❼ Movie: Assignment Munich (1972). Roy Scheider, Richard Basehart. A saloon owner helps the U.S. government figure out who stole gold during W. W. II.
❾ The Saint: The Benevolent Burglary.
⓫ Twilight Zone

1:20
Ⓢ Franken and Davis at Stockton State

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jesse Raphael
❺ Movie: The Roman Spring of Mrs. Stone (1961). Vivien Leigh, Warren Beatty. A middle-aged actress goes to Rome and buys love.
❾ Joe Franklin
⓫ Christian Children's Fund

2:20
Ⓢ Movie: The Big Brawl

2:30
❹ Candid Camera
Ⓦ Movie: *Ten to Midnight*
⓫ Movie: Blondie Brings Up Baby (1939). Dagwood gets arrested looking for Baby Dumpling.

2:50
Ⓗ Video Jukebox

3:00
❹ Treasure Hunt
❾ Movie: Agent 8¾ (1965). Dirk Bogarde. Love and espionage in the British Foreign Service.

3:20
Ⓗ Movie: The Big Brawl

3:30
❹ Here's Lucy

4:00
❹ Here's Lucy
⓫ Abbott and Costello
Ⓢ The Young Landlords

4:08
❺ Orthosat

4:30
❹ Here's Lucy
⓫ Biography

4:38
❺ Admsat

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓗ Wonder of It All

5:30
❹ Twenty-Minute Workout
❾ Joe Franklin
⓫ News

5:50
❼ Morning Stretch Theatre (*cc*)

Thu., Feb. 7

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Barbara's World of Horses and Ponies
㉛ Why in the World
Ⓗ Movie: Second Thoughts

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
Ⓢ Movie: Zelig

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ This Old House
Ⓦ Hockey: Islanders vs. Rangers

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ P.M. Magazine
❼ Movie: The Bad Seed (1956). Patty McCormack, William Hopper.
❾ News 9: Prime Time
⓫ Movie: The Promise of Love (1980). Valerie Bertinelli, Jameson Parker.
⓭ New York's Master Chefs
㉑ Austin City Limits
㉛ Squatters: The Other Philadelphia Story
Ⓗ Movie: Bad Boys
Ⓝ Movie: Demon Pond
Ⓢ Movie: Crackers

8:30
❹ Family Ties
❺ Rituals
❾ Sale of the Century
⓭ Innovation
㉛ Alfred I. DuPont Columbia Awards in Broadcast Journalism

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❾ Movie: Visions of Death (1972). Monte Markham, Telly Savalas. A professor envisions college buildings getting blown up.
⓭ Mystery!: The Mystery of the Blue Jar (cc)
㉑ Country Express

9:30
❹ Night Court

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Intercom
㉑ Frontline (cc)
㉛ Tony Brown's Journal
Ⓗ Movie: Crackers
Ⓢ Brothers (cc)
Ⓦ Movie: My Cousin Rachel

10:30
⓫ News
㉛ America's Black Forum
Ⓝ Movie: Princess Yang Kwei Fei
Ⓢ Bizarre 4(cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Basketball: Knicks vs. Portland Trailblazers.
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ *Nightly Business Report*
Ⓢ Rock of the '80s: Lou Reed and Chaka Khan

11:30
❷ Movie: Night Heat
❹ Tonight
❺ Charlie's Angels
❼ Nightline
⓫ Honeymooners
㉑ Latenight America
Ⓗ Not *Necessarily* the News

11:45
Ⓦ Movie: Sizzle

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Star Trek
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
Ⓗ Movie: WarGames
Ⓝ Movie: Broadway Danny Rose
Ⓢ Movie: Superman III

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:45
❷ Movie: The Great Bank Hoax (1979). Richard Basehart, Burgess Meredith. A mock robbery is staged to cover up a clerk's embezzlement.

1:00
❼ Movie: Come September (1961). Rock Hudson, Gina Lollobrigida.
❾ The Saint
⓫ Twilight Zone
Ⓦ Movie: Stryker

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jesse Raphael
❺ Movie: Four for Texas (1963). Frank Sinatra, Dean Martin.
❾ Joe Franklin
⓫ Movie: Blondie Goes Latin
Ⓗ Movie: 48 Hrs.

2:10
Ⓢ Movie: North Dallas Forty

2:30
❹ Candid Camera
Ⓦ Movie: Cujo

3:00
❹ Treasure Hunt
❾ Movie: The Maggie (1951). Paul Douglas, Herbert Gregg.

3:30
❹ Here's Lucy
⓫ One Step Beyond

3:45
Ⓗ Movie: The Osterman Weekend

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:15
Ⓢ Movie: A Cold Wind in August

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:35
Ⓗ Not *Necessarily* the News

5:45
Ⓢ Rock of the '80s: Lou Reed and Chaka Khan

Fri., Feb. 8

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
Ⓗ Movie: Tough Enough
Ⓢ Movie: Wonder Man

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Moneymakers IV
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
Ⓦ Movie: Cheech & Chong's Still Smokin'

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ The Earth Explored

8:00
❷ Dukes of Hazzard
❹ V
❺ P.M. Magazine
❼ Benson (cc)
❾ News 9: Prime Time
⓫ Movie: Before and After (1979). Patty Duke Astin, Bradford Dillman. The story of a fat woman whose marriage is on the rocks.
⓭ Washington Week in Review
㉑ Discover: The World of Science. Stories on sea turtles, hi-tech police training and space sickness.
㉛ *Masterpiece Theatre:* The Jewel in the Crown
Ⓗ Movie: Yentl
Ⓝ Movie: *Magical* Mystery Tour
Ⓢ Movie: Dracula

8:30
❺ *Rituals*
❼ Webster (cc)
❾ Sale of the Century
⓭ Wall $treet Week
Ⓦ Movie: Lassiter

9:00
❷ Dallas
❹ Code Name: Foxfire
❺ Merv Griffin
❼ Street Hawk
❾ Movie: Southern Comfort (1981). Keith Carradine, Powers Boothe. Horror in a Louisiana bayou.
⓭ Great Performances: Man From Moscow, Part II
㉑ Movie: Angel and the Badman (1947). John Wayne, Gail Russel. A gunslinger is healed by a Quaker nurse.
㉛ First Contact
Ⓝ Movie: Oblomov

10:00
❷ Falcon Crest
❺ News
❼ Matt Houston (cc)
⓭ 50 Years of Painting: Lois Mailou Jones
㉛ Remembering Life
Ⓢ Frankenstein

10:15
Ⓗ Comedy Playhouse: Day to Day Affairs
Ⓦ Screening Room

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers Show
⓫ Odd Couple
⓭ Movie: A Special Day (1977). Sophia Loren, Marcello Mastroianni. An unlikely couple get together during one of Hitler's trips to Rome.
Ⓦ Movie: California Valley Girls

11:05
Ⓢ Movie: Lassiter

11:30
❷ Movie: Nightmare in Badham County (1976). Deborah Raffin, Chuck Conners. Two college girls are falsely arrested and sent to a corrupt prison.
❹ *Tonight*
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen Show
⓫ Honeymooners
㉑ Latenight America
Ⓗ The Hitchhiker: Petty Thieves

12 MIDNIGHT
❼ ABC Rocks
❾ Racing From Yonkers
⓫ Star Trek
Ⓝ Movie: One Potato, Two Potato

12:05
Ⓗ Movie: Blame It on Rio

12:15
Ⓦ Movie: Touch Me in the Morning

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks
❾ Top 40 Videos

12:50
Ⓢ Movie: Cujo

1:00
❾ Saint
⓫ Twilight Zone

1:3(
❺ America's Top Ten
⓫ News
Ⓦ Movie: Deadly Eyes

1:40
❷ Great Record Album Collection

1:50
Ⓗ Movie: Metalstorm

2:00
❹ News
❺ Movie: Creation of the Humanoids (1962). Dan Magowan, Erica Elliot. Post-atomic-war people fight blood-eating robots.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold

2:10
❷ Movie: Short Stories of Love (1970). Bill Bixby, Julie Sommars.

2:30
❹ Sally Jesse Raphael
❼ Movie: Klute (1971). Donald Sutherland, Jane Fonda. Fonda's Oscar-winning performance as a call girl terrorized by a madman.
Ⓢ Movie: Spasms

3:00
❹ Candid Camera
❾ Movie: Make Mine Mink (1960). Terry-Thomas.
⓫ Children Running Out of Time
Ⓦ Movie: 48 Hrs.

3:25
Ⓗ Movie: Metalstorm

3:30
❹ Music City USA

3:37
❺ Movie: Celebration at Big Sur (1971). Joan Baez, John Sebastian, Joni Mitchell.

4:00
❹ Hit City
⓫ Abbott and Costello

4:05
Ⓢ Tom Sawyer

4:06
❷ Newsmakers

4:30
❹ Treasure Hunt

SOLUTIONS TO LAST WEEK'S PUZZLES

I	M	P	A	S	S	E		S	T	R	O	P	H	E
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TELEVISION

⑪ Biography

4:36
② Movie: Confessions of a Top Crime Buster (1971). Don Adams, Dick Van Patten.

5:00
④ Here's Lucy
⑨ News
⑪ Insight

5:15
Ⓗ Comedy Playhouse: Day to Day Affairs

5:30
④ Here's Lucy
⑨ Movie: Congratulations, It's a Boy (1971). Bill Bixby, Diane Baker. A "bachelor's" son comes to his door and changes his life.
⑪ News

Mon., Feb. 11

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ A House for All Seasons
㉛ All About TV
Ⓢ Movie: Crackers

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment
Ⓗ Comedy Playhouse: Day to Day Affairs

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ International Edition
Ⓦ Movie: Max Dugan Returns

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ Cityscope
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Hardcastle and McCormick (cc)
⑨ News 9: Prime Time
⑪ Movie: A Death in Canaan (1978).
⑬ Wonderworks (cc)
㉑ DWI Roundtable on drinking in our society.
㉛ New York Subway
Ⓗ Kidco
Ⓝ Movie: Shoot the Piano Player
Ⓢ Shirley MacLaine

8:30
⑤ Rituals
⑨ Sale of the Century
㉛ Keith Jarrett: Last Solo

9:00
② Kate & Allie
④ Movie: Two Fathers' Justice. Robert Conrad, George Hamilton. Two very different men are brought together when they bring their children's murderers to trial.
⑤ Merv Griffin
⑦ Movie: Obsessed With a Married Man. Jane Seymour, Tim Matheson.
⑨ Movie: The Man Who Would Be King (1975). Sean Connery, Michael Caine, Christopher Plummer. Two British soldiers try to convince a high priest of Kafiristan that one of them is God, and to turn over his riches.
⑬ American Playhouse: Star-crossed Romance of Josephine Cosnowski
㉑ Living Planet: A Portrait of the Earth (cc)
Ⓦ Movie: Of Unknown Origin

9:30
② Newhart

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Marshall McLuhan: The Man and His Message
㉑ Encore
㉛ Men and Women: After the Revolution
Ⓗ Movie: Blame It on Rio
Ⓝ Movie: The Draughtsman's Contract
Ⓢ Movie: Damien: Omen II

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓦ Movie: Through the Looking Glass

11:30
② Movie: TBA
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:45
Ⓗ Movie: Tough Enough

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Mystery!: Agatha Christie's The Mystery of the Blue Jar (cc)
Ⓝ Movie: Princess Yang Kwei Fei
Ⓢ Movie: Fiona

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ Movie: D.C. Cab

12:40
② TBA

1:00
⑦ Movie: Hell in Normandy (1968). Peter Lee Lawrence, Guy Madison. Parachutists on Omaha beach before D-Day.
⑨ The Saint
⑪ Twilight Zone

1:20
Ⓢ Movie: The Lonely Guy

1:30
④ ⑪ News
⑤ Special: How You Can Be Successful in America Today

1:45
Ⓗ Movie: Bad Boys

2:00
② News
④ Sally Jesse Raphael
⑨ Joe Franklin
⑪ Christian Children's Fund

2:15
Ⓦ Movie: Touch

2:30
④ Candid Camera
⑤ Best of Midday
⑪ Movie: Blondie Plays Cupid (1941).

2:50
Ⓢ Movie: Zenabel

3:00
④ Treasure Hunt
⑤ Off the Set
⑨ Movie: Count Yorga, Vampire (1970). Robert Quarry, Roger Perry. A vampire in Southern California.

3:30
④ Here's Lucy
Ⓗ Bill Cosby: Himself

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography

4:50
Ⓢ The Brass Ring

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Tue., Feb. 12

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition
Ⓗ Movie: Metalstorm
Ⓢ Movie: Somewhere in Time

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Watercolors
㉛ New York Subway

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ Movie: Heatwave

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ News
㉑ Long Island Report
㉛ Colorsounds
Ⓗ Braingames

8:00
② The Atlanta Child Murders. Jason Robards, James Earl Jones, Rip Torn. The story of child killer Wayne Williams. Part II. (Part I, Sun., Feb. 10 at 8 p.m.)
④ A-Team
⑤ P.M. Magazine
⑦ Three's a Crowd (cc)
⑨ Hispanic Horizons
⑪ Movie: The Last Song (1980). Lynda Carter, Ronny Cox.
⑬ Nova (cc)
㉑ Answerwise
㉛ The Living Planet: A Portrait of the Earth
Ⓗ Movie: Psycho II
Ⓝ Movie: Oblomov
Ⓢ The Three Little Pigs

8:30
⑤ Rituals
⑦ Who's the Boss? (cc)
⑨ Sale of the Century
㉑ DeBono's Thinking Course

9:00
④ Riptide
⑤ Merv Griffin
⑦ MacGruder and Loud
⑨ Movie: Johnny Belinda (1982). Richard Thomas, Rosanna Arquette. A VISTA worker teaches a deaf-mute woman sign language.
⑬ Frontline (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown (cc)
㉛ Raphael
Ⓢ Ⓦ Movie: Lassiter

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Call to Glory (cc)
⑬ Disappearing World: The Embera
㉑ Music in Time
㉛ Fellow Citizen, Abe Lincoln
Ⓗ The Hitchhiker

10:30
⑪ News
㉛ Creativity With Bill Moyers
Ⓗ Sexual Abuse of Children

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers Show
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓢ Brothers (cc)
Ⓦ Movie: Sizzle

11:30
② Movie: TBA
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen Show
⑪ Honeymooners
㉑ Latenight America
Ⓗ Movie: Lassiter
Ⓝ Movie: Magical Mystery Tour
Ⓢ Bizarre 4 (cc)

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Jazz Tonight: Three Generations of the Blues
Ⓝ Movie: The Compleat Beatles
Ⓢ Dracula

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ Movie: Ten to Midnight

1:00
- **7** Movie: Every Man Needs One (1972). Connie Stevens, Ken Berry.
- **9** The Saint
- **13** Twilight Zone

1:15
- **H** Eddie Murphy

1:30
- **4** News
- **5** Special: Fortune Builders
- **11** News

2:00
- **2** News
- **4** Sally Jesse Raphael
- **5** Movie: Cockleshell Heroes (1956). José Ferrer.
- **9** Joe Franklin
- **11** Movie: Blondie in Society (1941).
- **S** Movie: The Omen

2:15
- **W** Movie: The Entity

2:20
- **H** Movie: Metalstorm

2:30
- **4** Candid Camera

3:00
- **4** Treasure Hunt
- **9** Movie: Return of Count Yorga (1971).

3:30
- **4** Here's Lucy
- **11** One Step Beyond

3:50
- **H** Movie: Psycho II

4:00
- **4** Here's Lucy
- **11** Abbott and Costello
- **S** Movie: Max Dugan Returns

4:04
- **5** Pedsat

4:30
- **4** Here's Lucy
- **11** Biography

4:34
- **5** Rnsat

5:00
- **4** Here's Lucy
- **9** News

5:30
- **4** Twenty-Minute Workout
- **7** Morning Stretch
- **9** Joe Franklin

5:45
- **S** The Three Little Pigs

5:55
- **H** Coming Atractions

Weekend, Feb. 9–10

Sat., Feb. 9

6:00
- **2** Patchwork Family
- **4** Carrascolendas
- **5** Pattern for Living
- **11** Wall Street Journal Report
- **H** The Berenstain Bears' Comic Valentine (cc)
- **S** Movie: Max Dugan Returns

6:30
- **4** Sonrisas
- **5** Insight
- **11** Wild Kingdom

7:00
- **4** Vegetable Soup
- **5** World Tomorrow
- **7** Davey and Goliath
- **11** The Pink Panther
- **H** Movie: South Pacific

7:30
- **2** Kidsworld
- **4** Kidalittles
- **5** Wonderama
- **7** Little Prince
- **11** Josie and the Pussycats
- **13** MacNeil/Lehrer NewsHour

8:00
- **2** Shirt Tales
- **4** Snorks
- **5** Movin' On
- **7** Superfriends
- **9** Christopher Closeup
- **11** Voltron
- **S** Ask Any Girl

8:30
- **2** Get Along Gang
- **4** Pink Panther & Sons
- **7** Superfriends
- **11** Hee Haw
- **13** Wall $treet Week

9:00
- **2** Jim Henson's Muppet Babies
- **4** Smurfs
- **5** Star Search '85
- **7** Mighty Orbots
- **9** Meet the Mayors
- **11** Hee Haw
- **13** McLaughlin Group

9:30
- **2** Dungeons and Dragons
- **7** Turbo Teen
- **9** Davey and Goliath
- **11** Puttin' on the Hits
- **13** Congress: We, the People (cc)
- **H** Movie: So You Wanna Be a Star

10:00
- **2** Bugs Bunny/Road Runner
- **5** Saturday Morning
- **7** Dragon's Lair
- **9** Championship Wrestling
- **11** Soul Train
- **13** Firing Line
- **S** Movie: Give a Girl a Break

10:30
- **4** Alvin and the Chipmunks
- **7** New Scooby-Doo Mysteries
- **H** Movie: Hammett

11:00
- **4** Kidd Video
- **7** Scary Scooby Funnies
- **9** Hardy Boys/Nancy Drew Mysteries
- **11** International All-Star Wrestling
- **13** Tony Brown's Journal
- **W** Movie: Crackers

11:30
- **2** Pryor's Place
- **4** Mr. T
- **7** Littles
- **13** Open Mind
- **S** Movie: Yentl

12 NOON
- **2** Saturday Supercade
- **4** Spiderman and His Amazing Friends
- **5** Expedition Danger
- **7** Weekend Specials (cc)
- **9** Voyagers!
- **11** Big East Basketball: Seton Hall Pirates vs. U. of Pittsburg Pathers
- **13** Intercom: Bishop Tutu: A Man and His Mission
- **21** Gourmet Cooking

12:30
- **4** Incredible Hulk
- **5** America's Top Ten
- **7** American Bandstand
- **21** A Wok Thru China
- **H** Not *Necessarily* the News
- **W** Screening Room

1:00
- **2** Pole Position
- **4** College Basketball: SMU vs. North Carolina State, or Notre Dame vs. Syracuse
- **5** Fame
- **9** B.J. and the Bear
- **13** The New Literacy
- **21** New York's Master Chefs
- **H** Bill Cosby
- **W** Movie: Somewhere in Time

1:30
- **2** Charlie Brown and Snoopy
- **7** Hot Tracks
- **21** Square Foot Gardening

2:00
- **2** NCAA Basketball: St. John's Wildcats vs. Villanova Wildcats, or Memphis State Tigers vs. Kansas Jayhawks.
- **5** Starsky and Hutch
- **9** Hockey: New Jersey Devils vs. Quebec Nordiques
- **11** The White Shadow: Just One of the Boys
- **13** On the Money (cc)
- **S** The Hasty Heart

2:30
- **7** Greatest Sports Legends
- **13** This Old House (cc)
- **21** Gourmet Cooking

3:00
- **4** College Basketball: UCLA vs. Washington
- **5** Movie: Game of Death (1979) Colleen Camp, Bruce Lee. Lee died in the middle of this one, but director Robert Clouse salvaged some wonderful fighting scenes.
- **7** Pro Bowlers Tour
- **13** New York's Master Chefs
- **21** A Wok Thru China
- **W** Movie: Without a Trace

3:30
- **13** Newton's Apple (cc)
- **21** New York's Master Chefs
- **H** Wonder of It All

4:00
- **2** Sports Saturday: Boxing, Women's World Speed Skating Championships, and the Great Pool Shootout.
- **4** Golf: Hawaiian Open
- **11** Star Trek
- **13** Water Garden: A Tribute to Philip Johnson
- **21** This Old House (cc)

4:30
- **7** Wide World of Sports
- **9** Lorne Greene's New Wilderness
- **13** American Playhouse: Overdrawn at the Memory Bank
- **21** Motorweek

5:00
- **5** Mission: Impossible
- **9** Top 40 Videos
- **11** Love Boat
- **21** In Residence: The Beaux Arts Trio
- **H** Movie: South Pacific
- **S** Movie: Max Dugan Returns
- **W** Movie: Second Thoughts

5:30
- **11** Puttin' On the Hits

6:00
- **2** Channel 2 The People
- **4** **7** News
- **5** Blue Knight
- **9** Battlestar Galactica
- **11** Star Trek
- **13** Nature (cc)
- **21** Music in Time

6:30
- **2** **4** **7** News

7:00
- **2** **9** News
- **4** Prime of Your Life
- **5** Too Close for Comfort
- **7** Hollywood Closeup
- **11** Dance Fever
- **13** Family Classics: Little Women
- **21** Inside Albany
- **31** Washington Week in Review
- **S** Rock of the '80s: Lou Reed and Chaka Khan
- **W** Movie: Man, Woman and Child

7:30
- **2** Muppets
- **4** Fight Back
- **5** Archie Bunker's Place
- **7** Weekend Style
- **9** Hockey: Rangers vs. Hartford Whalers
- **11** At the Movies
- **13** Wild America (cc)
- **21** Wall $treet Week
- **31** European Journal
- **H** The Berenstain Bears' Comic Valentine (cc)

8:00
- **2** Otherworld
- **4** Diff'rent Strokes
- **5** Movie: My Darling Clementine (1946). Henry Fonda, Linda Darnell. Western with a gunfight at the O.K. Corral and a singer's unrequited love for an alcoholic.
- **7** T.J. Hooker (cc)
- **11** Movie: Oh, God! (1977). George Burns, Teri Garr.
- **13** Nature of Things (cc)
- **21** Wonderworks (cc)
- **31** Hello Jerusalem
- **H** Movie: Lassiter
- **N** Movie: That Obscure Object of Desire
- **S** Movie: D.C. Cab

8:30
- **4** Double Trouble

9:00
- **2** Airwolf
- **4** Gimme a Break
- **7** Love Boat (cc)
- **13** Film on Film: Hollywood's Children
- **21** Heritage: Civilization and the Jews (cc)
- **31** Mystery!: Agatha Christie Mysteries II
- **W** Movie: Terms of Endearment

9:30
- **4** It's Your Move

10:00
- **2** Cover Up
- **4** Berrenger's
- **5** News
- **7** Finder of Lost Loves
- **9** **11** News
- **13** Sneak Previews
- **21** Raphael: The Apprentice Years

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㉛ German Pro Soccer
🅗 Not *Necessarily* the News
🅝 Movie: Erendira
🅢 Gallagher: The Maddest

10:30
❺ Black News
❾ In Search Of: Amelia Earhart
⓫ Wall Street Journal Report
⓭ Movie: The Big Broadcast of 1932 (1932). George Burns, Gracie Allen. Bing Crosby and others help save an ailing radio station.
🅗 Eddie Murphy: Delirious

11:00
❷ ❹ ❼ News
❺ Movie: Love and Bullets (1979). Charles Bronson, Jill Ireland.
❾ Burns and Allen
⓫ Tales From the Darkside
🅢 Mausoleum

11:15
🅦 Movie: Aphrodite

11:30
❹ Saturday Night Live
❼ World News Tonight—The Weekend Report (cc)
⓫ Honeymooners
🅗 Movie: Psycho II

11:45
❷ Sports People
❼ Movie: Earthquake (1974). Charlton Heston, Ava Gardner.

12 MIDNIGHT
❷ Movie: The Final Eye (1977). Susan George, Donald Pleasence. A missing industrialist reappears looking twenty years younger.
❾ WWF All Star Wrestling
⓫ Puttin' on the Hits
🅝 Movie: Le Bal

12:30
⓫ One Step Beyond
🅦 Movie: Country Comfort

12:45
🅢 Movie: The Keep

1:00
❹ Eischeid
❾ Movie: The Wicker Man (1975). Edward Woodward, Britt Ekland. A policeman ends up on a Scottish island while investigating the disappearance of a child.
⓫ At the Movies

1:05
❺ Movie: Adam at 6 A.M. (1970). Michael Douglas, Lee Purcell. A professor from California returns to Missouri to work for a summer.

1:30
⓫ News
🅗 Movie: Escape From New York

2:00
🅦 Movie: A Night in Casablanca

2:10
❷ Music Magazine
❹ Rock-n-America
⓫ Movie: Night People (1954). Gregory Peck, Rita Gam.

2:20
❼ Movie: Trapped Beneath the Sea (1974). Martin Balsam, Lee Cobb. The true story of four men trapped in a mini-sub and the efforts to save them.

2:30
🅢 Movie: Yentl

2:40
❷ Movie: Love Story (1970). Ali MacGraw, Ryan O'Neal. Love, law school and illness.

3:00
❹ Gavin/Lott
❾ Movie: Genevieve (1953). Diana Sheridan, John Gregson. Two couples race across the country in roadsters.

3:15
🅗 Movie: So You Wanna Be a Star

3:30
❹ Movie: TBA
🅦 Movie: Crackers

4:00
⓫ Abbott and Costello

4:15
🅗 Movie: Lassiter

4:26
❷ Movie: How to Break Up a Happy Divorce (1976). Barbara Eden, Hal Linden.

4:30
⓫ Biography

4:50
🅢 Rock of the '80s: Lou Reed and Chaka Khan

5:00
❾ News
⓫ Life of Riley

5:30
❾ Point of View
⓫ News

5:50
❺ Time for Timothy

Sun., Feb. 10

6:00
❾ New Jersey Report
⓫ Wall Street Journal Report
🅗 Movie: WarGames
🅢 Treasure of Alpheus T. Winterborn

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ News

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power (cc)
❼ Faith for Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅢 The Young Landlords

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price
🅗 Movie: Timerider

8:30
❷ For Our Times
❹ Here's Lucy
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ Movie: Spiderman/Deadly Dust. Ellen Bry, Nick Hammond
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅢 Snow White and the Seven Dwarfs

9:30
❹ Positively Black
❼ NHL Action '85
❾ Point of View
⓫ Voltron
🅗 Movie: The Buddy System

10:00
❹ Essence
❼ Video Game
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi (cc)
🅢 Movie: Funny Lady

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Little Women

11:00
❷ Taking Advantage
❹ First Estate
❺ Movie: Tarzan Goes to India (1962). Jock Mahoney, Simi. Tarzan leads elephants away from a valley about to be flooded by a dam.
❾ Make Peace With Nature
⓫ Movie: Abbott and Costello Meet the Invisible Man (1951). Bud Abbott, Lou Costello.
⓭ Wonderworks (cc)
🅦 Movie: Mother Lode

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock

12 NOON
❷ Channel 2 the People
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal
🅗 Willie Nelson

12:30
❷ TBA
❹ Meet the Press
❼ Sportsbeat
⓫ Movie: Take a Hard Ride (1975). Jim Brown, Lee Van Cleef. A gambler, a cowboy and a mute Indian ride across the Mexican border with a huge bankroll.
⓭ Inside Albany
㉑ Matinee at the Bijou
🅢 The Paper Chase—The First Year

1:00
❷ Busch Clash
❹ College Basketball: North Carolina vs. LSU
❺ Movie: Conquest of the Planet of the Apes (1972). Roddy McDowall, Don Murray.
❼ Like It Is
❾ Movie: Good Guys Wear Black (1979) Chuck Norris, Anne Archer. Members of a POW rescue mission in Vietnam are mysteriously being killed.
⓭ Inside the White House
🅗 Not *Necessarily* the News
🅦 Movie: Riddle of the Sands

1:30
❼ Notebook
⓭ Agronsky & Co.
🅗 Movie: Crackers
🅢 Smilin' Through

1:45
❷ NBA Basketball: All-Star Game

2:00
❼ Eyewitness News Conference
⓭ New Tech Times
㉑ Long Island Sports Network

2:30
❼ Amateur Boxing
⓫ Movie: The Bridge at Ramagen (1969). Robert Vaughn, Ben Gazzara. W. W. II story.
⓭ Innovation

2:45
❺ Movie: The Sugarland Express (1974). Goldie Hawn, Ben Johnson. True story of cops chasing a fugitive couple through Texas; Steven Spielberg's first feature.

3:00
❹ Super Chargers
❾ Movie: Alvarez Kelly (1966). William Holden, Janice Rule. A Civil War story with Holden selling cattle to the Yankees before he's forced to give them to the Confederates.
⓭ Nova (cc)
🅗 Movie: WarGames
🅦 Movie: The River Niger

3:30
❹ Bob Uecker's Wacky World of Sports
🅢 Movie: Airplane II: The Sequel

4:00
❼ Wide World of Sports
⓭ Great Performances: Man From Moscow, Part II
㉑ The Nature of Things

4:30
❷ Sports Sunday
❹ Golf: Hawaiian Open
⓫ Movie: The Choirboys (1977). Charles Durning, Blair Brown.

5:00
❺ Fame
❾ Buck Rogers
⓭ Gold Lust
㉑ Undersea World of Jacques Cousteau
🅗 Movie: Timerider
🅢 Faerie Tale Theatre: Snow White and the Seven Dwarfs
🅦 Movie: Dusty

6:00
❷ ❹ ❼ News
❺ Movie: A Fistful of Dollars (1967). Clint Eastwood, Marianne Koch. Two gangs fight to control the contraband whiskey and gun market in a Mexican border town; directed by Sergio Leone.
❾ Battlestar Galactica
㉑ Newton's Apple (cc)
🅢 The Amazing Mr. Blunden

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World
🅗 Tucker and the Horse Thief

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not
❾ Hockey: Rangers vs. Philedelphia Flyers.
⓫ Solid Gold
⓭ Living Planet: A Portrait of the Earth (cc)
㉑ Inside Albany
🅦 Movie: To Be or Not to Be

7:30
❹ Punky Brewster
㉑ Ask Congress
🅗 Fraggle Rock

8:00
❷ Special: The Atlanta Child Murders. Jason Robards, James Earl Jones, Martin Sheen. The story of child killer Wayne Williams. Part I. (Part II, Tue., Feb. 12 at 8 p.m.)
❹ Knight Rider
❺ Star Search '85
❼ Movie: Surviving. Ellen Burstyn, Marsha Mason. (cc)
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Agatha Christie's The Mystery of the Blue Jar
㉛ Bearden Plays Bearden
🅗 Movie: The Buddy System
🅝 Movie: Native Son
🅢 Movie: Blame It on Rio

9:00
❹ Movie: Poison Ivy. Michael J. Fox, Nancy McKeon. Summer camp and romance.
❺ Special: Book of Love
⓫ Love Boat
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ Movie: Nothing but the Truth (1941). Bob Hope, Paulette Goddard. Bob bets $20,000 he can tell the truth for 24 hours.
🅦 Movie: The Party

9:30
❾ Nine on New Jersey

10:00
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
㉛ Raphael
🅗 Willie Nelson
🅝 Movie: Irezumi
🅢 Brothers (cc)

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Currents
㉑ Ask Congress
🅢 Bizarre 4 (cc)

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ The World Tomorrow
⓫ Odd Couple
⓭ Monty Python's Flying Circus
㉑ Butterflies
🅗 Not *Necessarily* the News
🅢 Movie: Funny Lady
🅦 Movie: Trashi

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners
⓭ Fawlty Towers
🅗 Movie: Crackers

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ Movie: Winter Kill (1974). Andy Griffith, Sheree North, Nick Nolte. A murderer leaves spray-painted clues.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 Movie: Heatwave

12:15
🅦 Movie: Palmy Days

12:30
❹ Greatest American Hero
❾ News

1:00
❷ Barnaby Jones
❾ Movie: Young Love, First Love (1979). Timothy Hutton, Valerie Bertinelli. Teens try to decide whether to go all the way.
⓫ Tales From the Darkside

1:05
🅗 Movie: The Big Brawl

1:20
🅢 Movie: Jaws of Satan

1:30
❹ America's Choice
❺ Special: How You Can Be Successful in America Today
⓫ News
🅦 Movie: Mother Lode

2:00
❼ Movie: The Comedy of Terrors (1963). Vincent Price, Peter Lorre. An undertaker tries to speed up his customers' deaths.
⓫ Wall Street Journal Report

2:30
❹ Positively Black
⓫ Movie: Bedelia (1947). Margaret Lockwood, Ian Hunter. A pretty woman marries men with big insurance policies and poisons them.

2:45
🅗 Movie: The Entity

3:00
❹ First Estate
❾ Movie: The Inheritance (1948). Jean Simmons, Derrick DeMarney. A creepy, corrupt uncle preys on a young, innocent Simmons.
🅢 Movie: Airplane II: The Sequel

4:30
⓫ Biography

4:45
🅢 The Amazing Mr. Blunden

4:55
🅗 Movie: 48 Hrs.

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Dusty

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: *fresh fettuccine with smoked salmon and sour cream,* leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de *cambrones. Res. sug.* L Tues.-*Fri. noon*-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for *30-100*. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** *No Credit Cards.*

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Casual. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M)** AE.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, *in the Vista International,* 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. *Spcls: steak, seafood. Res. sug.* L *Mon.-Fri.* noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, *tempura,* Seitan, *brown rice, tofu pie.* Open *Mon.-Sat.* noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh *herbs. Res. sug.* L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. *Casual.* American. *Spcls:* Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. **(E)** No credit cards.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. (I) AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. *Continental. Spcls: roast duckling* with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br

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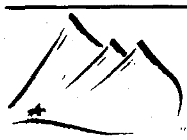

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RESTAURANT DIRECTORY

Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) **AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon.,Wed.-Sun. noon-11 p.m. Closed Tues. (M) AE, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, Florida grouper with black beans, breast of chicken with two mustards, creme caramel. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I-M) **AE, DC, MC, V.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern-Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11, Sun. 4-9:30. Private parties for 25. (M) **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

RESTAURANT DIRECTORY

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

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AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D. Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St., 355-3345.** L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo

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LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC,MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. (M) AE, CB, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CREPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crèpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda**—60 E. 54th St., 758-5560. (M) AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. (I-M) AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-

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"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Ave. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sún. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes *d'asperges, le tressé de sole au beurre rose, le qua*drillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: *open grill, antojitos.* Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. *Dress opt.* International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. *Complete D. Closed Sun.* (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

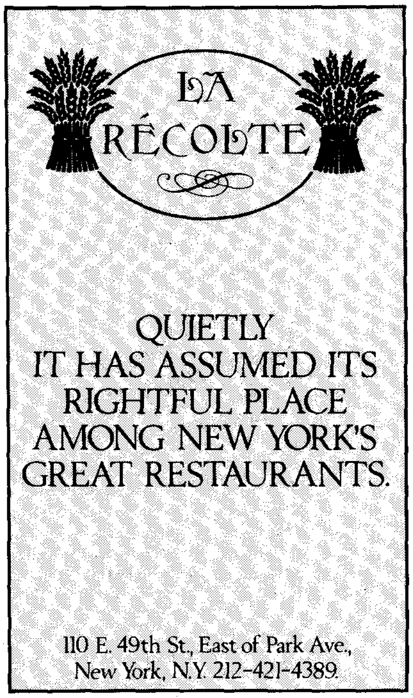
CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. *Buffet Br Sun. noon-3. D daily 6-1 a.m.* **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins.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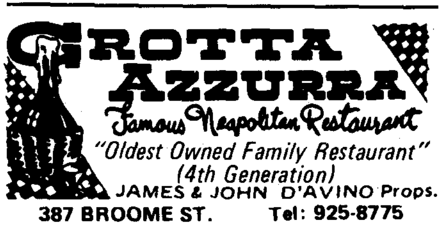
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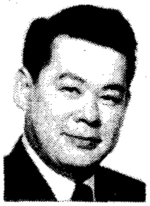

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FU'S—1395 Second Ave., bet. 72nd-73rd Sts., 517-9670. Casual. Cantonese-Hunan. Spcls: Peking duck, Fu's seafood royal, crispy orange beef. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D daily 4-midnight. Pre-theater D 5-6:30. Private parties for 50. (I-M) AE, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC.

LE CIRQUE—58 E. 65th St., 749-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. (I) AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (B) AE, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I). AE, DC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck,** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., Hortercio Gomes. Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 2/5-10, Bobby McFerrin Trio with special guest John Scofield. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 2/4-9, Hod O'Brien with Red Mitchell. 2/11-16, Kenny Barron with Red Mitchell. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/4, Betty Shirley & Mike Gaffney. 2/5, Keisha St. Joan & Vic Juris. 2/6, Mark Elf & Paul Brown. 2/7-9, Victor Lesser & Frank Canino. 2/11, Gail Allen & Peter Leitch. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/7, Joe Val and the New England Bluegrass Boys. 2/9, OK Bayou String Band. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 2/10, Enrico Pieranunzi/Birch Johnson Quintet with Lew Soloff, Jay Anderson, Adam Nussbaum. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/4,11, Les Paul Trio. 2/5-10, Ahmad Jamal. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/4, Poez. 2/11, Sonny Ochs. 2/12, Tom Chapin. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/4, Larry Vuckovich and Ray Drummond. 2/5-9, Onaje Allan Gumbs. 2/10,11, Chuck Fowler & Duke Cleamons. 2/12,13, Esther Blue. **Upstairs:** 2/7 at 8:30, Anita Michael followed by Jamie DeRoy at 10:30. 2/8 at 8:30, Miranda Hentoff with Calvin Hill. 2/9 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 2/6-10, Alicia Sherman with Peter Madsen and Phil Bowler. Sun., 5-10, singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric dining room. Revolutionary entertainment with dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 2/4,11,18, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 2/5-10, Grover Mitchell Big Band with Ruth Brown. 2/12-17, David Murray with John Hicks, Reggie Workman, and Ed Blackwell. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9.AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/16, *Offbeats,* starring Arthur Siegel, Tony Lang, and Miriam Fond, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs.-Sat. from 9:30-1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Tues.-Thurs., The Eddie Davis Trio keeps the Red Blazer tradition alive. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/8, Pedantiks; 14 Karat Soul. 2/9, Section 25. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/6, Jeff Tozer. 2/7, Foob and the Grasshoppers; Wildchild; Black Tights. 2/8, 100 Years of Borrowing; The Limits. 2/9, Ed Gein's Car; No Vacancy. 2/10, Tiny Blade of Grass; Left Hook. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 2/4, Gunter Hampel Galaxie Big Band. 2/5, Tim Berne Quintet. 2/6, Peter Broetzman with William Parker and Milford Graves. 2/7,8, Lester Bowie's Brass Fantasy. 2/9, Olu Dara and the Okra Orchestra. 2/10,11, Anthony Braxton Quartet. 2/12-14, Abdullah Ibrahim's 'Ekaya' Septet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 2/5-9, Barbara McNair sings, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 2/12-16, Whitney Houston. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 2/4, 11, Loup Gurou Zydeco. 2/6, Delancey Street Hawaiians. 2/7, Firesign. 2/8,9, Johnny Copeland Blues Band. 2/10, Rhythm and Blues Jam Session with Mark Decked. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/4, Hector LaVoe and his orchestra; Conjunto Clasico with guest soloist Sonny Fortune. 2/7,14, Dianna Jones and her Rock'n Rhythm'n Blues Band. 2/11, Luis 'Perico' Ortiz; Larry Harlow and Orq. Harlow with guest soloist Jon Faddis. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 2/5-10, Art Farmer & Clifford Jordan Quintet. 2/12-17, George Adams; John Pullen Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/5-9, The Ram Ramirez Quartet with Joe Temperly, Ronnie Cole, Carlene Raye and special guest Ali Ryerson. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 2/4,11, pianist Jim Roberts with Brian Torff on bass. 2/5-9, 12-16, pianist Jane Jarvis with Milt Hinton on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/4, Kingfish featuring Billy Kreutzman and Brent Mydland of 'Grateful Dead.' 2/5, Vassar Clements & Clarence 'Gatemouth' Brown. 2/7, Billy Bragg; Otis Blackwell & the Uptown Horns. 2/8,9, Tommy Joe White; Blackfoot Country. 2/11-13, 20th Anniversary Tribute to the Byrds featuring Gene Clark, Michael Clarke, Rick Danko, Rick Roberts, Blondie Shaplin. 2/14,15, James Brown. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 2/5-10, comedians Jimmy Brogan and Rita Rudner, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 2/4-9, comedian Danny Curtis, Mon.-Thurs. at 9 & 11:15, plus comedians Richie Gold and Bob Nelson, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Every Thurs.-Sat.,'Novak and Studer's Last Great American Telethon'- comedy spoof of the stars. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 7 & midnight. No credit cards.

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MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., Slydini and comedian Barry Neikrug. Sat., magician Devlin and Barry Neikrug. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/9, The Bill Doggett Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

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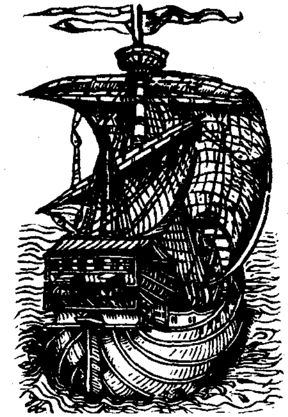
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FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 2/4-9, singer Buddy Greco, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by Lee Roy Reams (moonlighting from 42nd Street), Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE,MC,V.

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Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. Cafe Barbizon: A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. Harry's New York Bar: Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. Regency Lounge: Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

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Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

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Piano Rooms

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DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/4,11, Mitchell Brian. 2/5,12,19, Jody Gelb; Joyce Lyons. 2/6-9, Shakespeare's Cabaret II - revue; Connie Pachl. 2/10, Vanessa Campbell; Beverly Cosham. 2/13-16, Sharon McNight. Shows at 8:30 & 11. No credit cards.

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NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

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Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

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Yorkville Volunteer Center—Places volunteers in 300 Manhattan agencies. Get involved. 212-427-5754.

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New York

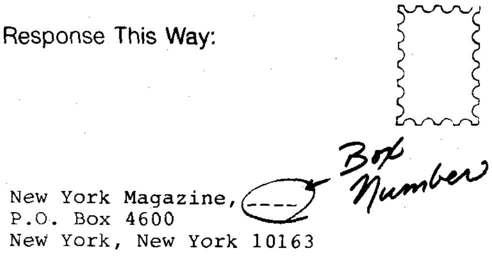
(212) 880-0732

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $23.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:



New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

Give Me A Reason—To spend less time traveling on business. I'm 31, 5'1", female, cute, creative. Transplanted Midwesterner who wants to establish firmer roots in NYC. Love dancing, museums, exploring the city. You're corporate by day but break the Brooks Brothers mold by night; fun, sensitive, attractive, secure, serious about a relationship. NYM H974.

America's Cup Sailor—Very WASP, 6' plus with blonde hair, blue eyes, early 30's, who is actively involved in the international business community and an avid nonsmoker. Looking to sign on for 1985 with a distinguished lady with class, beauty, well-established, with an open mind, for a bit of life in the fast lane. Photo a must with letter. NYM E505.

Be My Valentine—Beautiful inside and out, creative, Manhattan Jewish female, 41, svelt, non-smoker, seeks handsome, warm, loving male. Humor, dancing, photo, letter a plus. NYM E510.

Beautiful, Slender, Health-Conscious—Marathon woman, 30, with eclectic tastes that run anywhere from S.I. to Central Park, seeking professional male counterpart in 30's. Bio/photo. NYM L048.

A Serious Catch!—Exceptional, great-looking, Ivy educated, music industry exec, 32, who loves travel, romance, staying fit, restaurants, beaches and skiing, seeks beautiful, bright, non-smoking lady, 23-30. Bio/photo a must. NYM H976

Beautiful, Green-eyed Blonde, 34—Sexy, dynamic, sensitive, playful. Very successful and very unique. Seeks male counterpart, 30-39. Photo and note. NYM L049

Attractive Female Wanted—For attractive, bright, successful, businessman, who is sensitive, affectionate. Enjoys horseback riding, skiing, the arts, travel, 30. Seeking wonderful, Jewish, attractive, slim woman, 20-30, enjoys the same and is looking to participate in meaningful relationship. Photo optional. NYM L050

Former Little-League Shortstop—Looking for perfect double-play combination. If you are slim, educated, 22-27, active Jewish female, let's team up. Photo/phone. NYM H977.

Very Pretty And All Female—Late 30's, trim, classy, nurturing, sensitive, witty, sexy, affectionate, playful, WASPy lady exec seeks a tall, handsome, very successful and affluent, urbane man, 40-50, who is kind, affectionate. Photo. NYM H978.

Pretty, 53-Year-Young—Divorcee with zest for living, loving and the pursuit of happiness. Looking for a gentleman with the same happy outlook. NYM H979.

Especially Special—Single Jewish female, 31, 5'8", attractive, with career, loves sculpture, music, skiing, swimming, picnics, ferry rides, walks and talks, seeks single Jewish male, 28-38, with compatible interestes, for an enduring relationship. Photo/phone. NYM L051.

State Of The Art Female—Stunning, 31, 5'7", wealthy entrepreneur, looking for Robert DeNiro, Al Pacino, James Coburn, Mick Jagger, Dustin Hoffman, Richard Burton, Bob Dylan, Peter O'Toole, Don Imus and Howard Stern all roled into one. Non-smoker. NYM H980.

Tall, Dark, Very Handsome—Jewish male executive (MBA), 6'1", 31, never married, athletic, warm, sincere, fun-loving, seeks very attractive, intelligent woman (22-28), to share happiness. Bio, phone, photo a must. NYM H981.

Charming, Bright, Pretty—31, executive woman, seeks warm and worldly, giving Jewish professional. A soulmate who appreciates the arts, conversing and the beach! Photo please. NYM E535.

Lovable Singer, Not Slim—30, seeks lovable man with nerves of steel. No Peter Pans! PO Box 107, N.Y., N.Y. 10011

Extremely Handsome Jewish Male—28, warm, successful, and athletic. Seeks very attractive and affecionate female. Photo/phone/bio. NYM L052.

Romantic—Good-looking, sensitive, Wall Street bachelor, 27, 5'7", seeks sincere female, 22-31. Phone/note/photo if available. NYM H982.

Is There A Caring—Considerate, intelligent man, to 60, who would like to meet a tall, attractive, professional woman, 48, with like qualities? NYM H975.

Jimmy Stewart Type—45, 6'1", handsome, successful investor, seeks beautiful WASP to early 30's. NYM H983.

City/Country NJ Redhead—Female professional seeks successful, happy, educated, non-smoking, 40-46, single, white male who enjoys the arts and the outdoors. Photo preferred. NYM H984.

Successful, Handsome Businessman—27, 5'10", trim, sincere, and very patient. Seeks Jewish, model-looking, easygoing, bright, relationship-minded woman. Manhattan only. NYM H985.

Easygoing, Pleasant Female—Attractive, who enjoys life's simple pleasures, seeks sensitive, caring male, 30-40. NYM H986.

Wanted—Intelligent, witty, down-to-earth man who likes tennis, dancing, movies, to commit to a pretty, petite, successful, mid 30's woman. RSVP with photo. NYM H987.

Tall, Slender, Vivacious Blonde—34, traveled extensively and is ready for a serious relationship with an emotionally and financially secure man who is fun and enjoys life. I love photography, swimming, hot tubs, personals growth. Send photo, phone, short note. NYM E512.

Tall, Pretty Blonde—26, seeks quality male, 25-36, tall, handsome, non-smoker, sense of humor. Bio/photo/phone. PO Box 744, Piscataway, NJ 08854.

Handsome New Yorker, 50—Seeks slender, affectionate, attractive female, under 40, for relationship, possible marriage. Photo, phone, please. NYM J230.

Attractive, Athletic, Fun-Loving—Jewish, professional, NJ, single mom, late 30's, seeking male counterpart for good conversation and fun. NYM H988.

Smart, Simpatico, Savvy—40-year-old woman looking for mate who is likewise. NYM L053.

Exceptionally Brilliant Professional—34, with limitless future, seeks woman of warmth, intelligence and grace who will appreciate all he has to offer. Photo please. NYM H989.

Successful Professional Man, 35—Warm, sincere, secure, handsome. Seeks energetic, warm, attractive woman with a love for life to share what the future may hold. Photo if possible. NYM H991.

Executive Woman—34, financially independent, 5'7", 125 lbs, long hair, seeking solid relationship with gentleman, 40-50, with similar qualities. Letter, phone. NYM E513.

No Nonsense—New York City teacher, 5'10", assured, attractive, intelligent and successful. Enjoys elegant lifestyle. Seeks gracious successful gentleman, her counterpart. Must be attractive, single, straight, white Christian, 40-45, non-drug-user. Object: possible marriage. Bio/photo please. L059.

Svelte And 60—Attractive Jewish female, seeks affluent, 60ish, tall male. Bio/photo a must. NYM H992.

Old Fashion Romantic—Slim, leggy, pretty, professional, 5'6", Jewish female, 25, loves laughing, cuddling, travel, witty conversation, comedy clubs, the arts, dancing, sporting events, mysteries. Seeks tall mate with similar ideals and interests for serious relationship. Bio/ photo/phone. NYM L054.

Attractive Lady—Seeks tall, professional, WASP man, 54 or older. NYM H752.

Smart, Sexy Lady—In NJ looking for equally smart, successful, loving man. I'm attractive, 40, divorced, free-thinking and fun-loving, carefree but not careless. I love warm, sunny climates, travel, dancing, theater and luxury. If you are an attractive, confident, single white male, 40-55, with a good sense of humor, send message and photo. NYM L055.

Soft, Warm, Statuesque—Elegant, pretty, educated, early 40's woman, seeks sensitive, successful man with warmth and humor. Phone and note. NYM E534.

Female Stockbroker—Petite, pretty blonde seeks successful Jewish man 36-48, who enjoys life and loves to laugh and is seeking someone special! Phone/note/photo, if possible. NYM L056.

Brunette, Jewish Widow—Successful woman businessowner, secure, classy, warm, very attractive, slim, sincere, affectionate, vivacious, romantic. Non-smoker, loves to travel, all sports, dining, dancing, loves life. Seeks man, 38-48, for possible serious relationship. Photo/bio/phone. NYM L057.

Someone Terrific—Looking for someone wonderful. Are you solid, successful, sensitive, and secure? Me too. Are you 40-50, 5'7", Jewish male, funny, and nice looking? Photo/note, please. NYM L058.

Handsome, Slim—LI Jewish exec, 46. Loves beach, sports, music and movies. Seeks very attractive, slim woman in 30's, to share mutual interests. Please send photo, I'll reply with same. NYM H996.

Exceptional But Not Perfect—Attractive, curvaceous, 5'11", black female, CPA/MBA, in her late 20's, seeks an open, honest and sincere professional male, 30-40, who still believes that romance and caring relationships are possible even in NYC. Race is not important, but the ability to enjoy life to the fullest is a must. This may be the best 20 cent investment in town, so why not? Respond to PO Box 836, NYC 10037. Photo optional but phone number is a must for response.

21 And Different—Attractive man, degreed and Chinese (born in U.S.). I'm looking for a mature, intelligent, attractive woman for romance and adventure. Phone/photo, please. NYM H990.

STRICTLY PERSONALS

Warm, Attractive Man—31, professional, varied interests, seeks compatible woman for enjoyable times. Letter/photo. NYM L063.

Wanted: Missing Person—She's attractive, non-smoking, cultured and athletic. Hint: to be found somewhere down-to-earth. Please help this 30, 6'1", Jewish businessman, athlete (nationally ranked runner), find her. Note and phone a must. Photo appreciated. NYM K062.

French Lady Executive—5'6", attractive, fascinating, warm, bridge player, loves dancing, living, seeks tall, fit, educated, compassionate gentleman, 40-60, with a challenging intelligence. NYM M002.

Gentle And Very Huggable—But I've never done this before. Honest, 6', single white male, non-smoker, 38. Kind, sincere, financially successful, romantic, self-confident, giving, sensitive, adventurous. Loves vacationing, travel, kids. Seeks honest, warm, pretty, slender woman, 25-35, for an intimate, lasting relationship. Photo/bio/phone a must. NYM H997.

Handsome, MBA, 25—Jewish, law student, slim, very athletic, witty, gentle, romantic, financially secure, East 70's, seeks similar, ageless woman for sincere relationship. NYM K056.

Tall, Handsome Lawyer—33, bright, athletic and incurably romantic, seeks the woman of his dreams. She is smart, self-assured, career-oriented, Jewish, extremely attractive and 5'4" plus. Write soon, I've been waiting far too long. Letter/phone/photo. NYM H998.

Down-To-Earth—You will neither be awestruck by my good looks nor embarrassed by my sense of humor. Warm, somewhat sly, funny, Jewish businessman, strong, athletic, 34, 6'1", 190 lbs, would like to meet Jewish woman, 24-30 who is also warm, attractive, bright, kind and caring. Photo/bio/phone, please. NYM L060.

Warm European Man—With creative small business and special energy. Seeks loving female to share love of nature, sports, adventure, water activities and home comforts within a loyal relationship. Letter/phone/photo. NYM H999.

Creative, Sensual Female—NJ, petite, 50, seeks professional man for fun, romance, special sharing. NYM K059.

Pretty, Christian Lady—Blue-eyed redhead, 28, 5'8", enjoys laughter, dancing, art, theater, seeking single, professional, sensitive man, 30-40, to share good times and bad. Phone/photo/note. NYM H1000

LI Jewish Man—50, sensitive, athletic, financially secure, quiet, seeks warm woman, 40-48, with same qualities for long-term. NYM L061.

MD, Success Story—30, trim, 5'10", striking seeks thin, over 5'3", emotionally available, 20's female. Photo. NYM M001

Stop, Look No Further—Here I am 34, pretty, witty, blue-eyed lady, looking for the right man. Photo? Phone. NYM L062.

LI Lady Loves NY—Very attractive, 46, 5'7", young-in-mind, spirit, body, divorced with grown children, seeking secure male with varied interests who enjoys life. NYM K061.

Truth In Advertising—The most beautiful, seductive, fascinating, wonderful Jewish woman, 32, in the world, found time to write to you. Time out for reality. Single, Jewish man, ready for give and take and taking time to know another human being. Photo/bio/phone. NYM K063.

Joyous, Humorous, Successful Life—Filled with work, friends, art, great outdoors plus two cats, yearns for divorced or widowed man, over 40, with children. I'm a creative, bright, very attractive, single, Christian woman, old-fashioned values. Phone/bio/photo if possible. NYM M003.

Looking For A Man—30-43, who's reasonably attractive, hyperbright and slightly zany. Must have a passion for your work and enjoy Jonathan Winters, Talking Heads, good wine and closeness. I'm 32, a fallen Catholic and all of the above, except male. NYM K064.

Literate Snorkeler—Pretty, petite, easy-going ad exec/writer, outstanding sense of humor. Affectionate, enthusiastic, open, loyal, 35. I have wonderful friends but room in my life for serious fun with one warm, secure, funny man. Let's go sailing, feasting, art-appreciating to Italy, The Galapagos or for a walk. NYM K065.

Nice Jewish Guy—28. Handsome, successful, bright, creative, modest. Seeks down-to-earth, warm, fun and petite Jewish woman. Note/photo/phone, please. NYM K066.

Approaching 2nd Half—With more humor and more love to give. Special slender, very pretty, real woman wants one special man, 45-60. NYM K067.

Total Woman—Charismatic, pretty (face and figure), professional, talented, secure, stable and unencumbered. Seeks a comparable male, 56-70. NYM M004.

Believe It Or Not—This single Jewish male, physician, 30, 6', slim, handsome is still available. I'm sincerely interested in meeting a professional Jewish woman (MD, JD, MBA), 26-32, intelligent, slim, compassionate, who enjoys a good slice of pizza, slapstick comedy, politics, and quiet conversation. Photo appeciated. NYM L064.

Irresistible Blonde—Intelligent, spirited, beautiful, 35, Christian, non-smoker, desires loving relationship with male counterpart, 38-45, leading to marriage and a family. Photo, phone, bio. NYM K069.

Very Pretty, Well-Educated, Caring—Jewish woman, 29, seeks attractive, professional man, age 29-39, with comparable qualities. NYM K070.

Vegetarian, Non-Religious—Quiet male, 29, 5'9". Non-smoker, non-drinker. Enjoy reading, traveling. Desire warm female for sincere relationship. NYM K071.

Unpretentious Lady, 31—Seeks established, non-smoker, male, 31-36, who loves life and being loved. Note, photo, phone. NYM K072.

Handsome, MD, 28—Jewish, 6', athletic, sincere, honest, seeks very attractive woman, Jewish or Italian, educated, secure, happy, non-smoker. Bio/photo. NYM K111.

Strictly Personals ads continued on next page.

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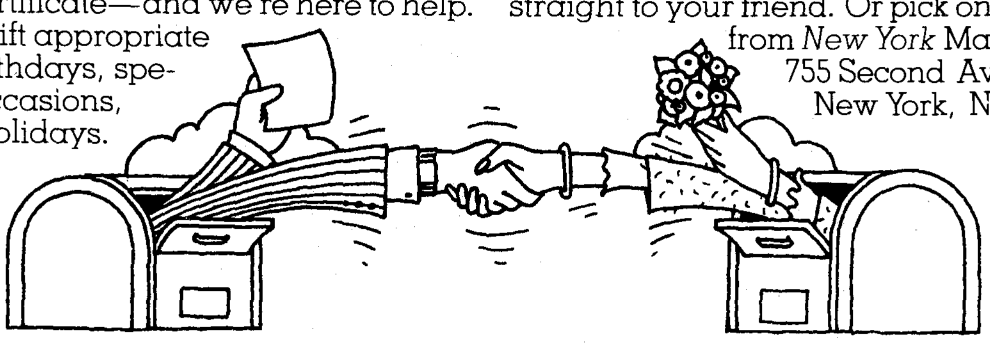

STRICTLY PERSONALS

Still Turn Heads—At 56! Past: Film starlet; suburban mom. Now: copywriter. Bright, warm, spirited. Slim, but feminine figure. Need: attractive, successful, WASP male who enjoys lively conversing, the arts, food/drink. A zest for life! NYM K074.

Bright, Attractive, Interesting—Jewish woman, 31, seeks caring, successful man for a lasting relationship. NYM K075.

Music Junkie—Pediatrician, Jewish, 31, attractive, slightly nutty. Loves jazz, rock, dancing, movies. Seeks pretty lady for dating. Photo/note. NYM E536.

Italian-American Man, 28-39—Our busy schedules have not permitted us to pass. If you're my male counterpart, attractive, successful, secure; a man who enjoys life and still believes in what mom and dad have, it's time we met. NYM K076.

Sophisticated, Sensual, Sensational—Warm, very pretty, financially secure, 40ish female, enjoys theater, old films, dining, weekends in the country, seeks successful man, 38-55, for quality time and possibly more. Good sense of humor a plus. Photo/bio/phone. NYM M006.

Beautiful, Slim, 37-Year-Old—Professional female seeks 38-49-year-old, Jewish professional. Love small, expensive surprises and good sense of humor. Photo/bio/phone. NYM K077.

Attractive Man—Psychologist, 38. Seeks warm, genuine woman. NYM K078.

If You Are A—Slim, attractive, white female, 24-35, who loves life, who wants to meet a trim, handsome, professional, black male who loves life, jazz, art and good times. Bio/phone. NYM K079.

Funky But Chic—Turns heads, real piece of work with spitfire personality, 33, Jewish. Love Big Chill, rock trivia, sea, travel, nightlife, home. Work in media. Successful, mildly crazed. Seek same in man with looks, style, brains, warmth and intact ego. About time, huh! Photo. NYM K080

A Recovering Workaholic—Divorced, no kids, successful Jewish professional, 37, 6'4", pleasant-looking, reasonably fit. Traditional values, politically conservative. Enjoys travel, dining, theater, scuba, tennis. Wants to learn to sail. Never ran an ad before, but I'm starting to realize how nice it would be to meet the lady who can give it all some purpose and direction. If you're Jewish, non-smoker, ready to settle down, I'd like to hear from you. Photo appreciated. NYM M007.

Brunette Beauty—Brains, buoyancy, sexy LI lady, 30's, classy, vibrant and voluptuous. Seeks tall, trim, outgoing, handsome, charismatic, Jewish prince 35-45. Photo/phone. NYM L065.

West Side, Attractive Woman—In publishing/photography. Seeks fun-loving, warm, intelligent man, 35-45, for lasting relationship, with or without children. I like long walks, travel, movies, swimming, sharing. Photo, phone. NYM J231

European Class Lady—Seeks successful, sensitive, loving, single, male, mid 40's-50's who enjoys concerts, sailing, wild flowers, chocolates, affection, romance. NYM L066.

Successful, Attractive—Sophisticated and very nice, 37 year old woman, seeks a special man who knows how to be a friend and wants to share good and bad times. No Don Juans please. Phone, photo, bio. NYM E515.

Fabulous, 50ish Fashion Designer—Will share her secret for looking and feeling young, with intelligent, attractive, successful, non-smoking man, 46-58, who enjoys opera, the arts, tennis, traveling, basketball, the ocean, reading and romance. NYM J232.

The Galapagos Islands—Have you been there? I'm an early 40's, female who loves travel, body-building and my work. I'm seeking a sensitive, socially conscious, brainy, elitist, urbane, joyous, caring man. Phone please. NYM L067.

Are You Special—Independent, impulsive, successful, green-eyed blonde, 33, loves travel, dancing, theater, good restaurants, sunshine and cuddling. Want to meet warm, honest, sincere, romantic, happy, successful man who is tired of games and ready for a serious relationship. Kids ok. Note, phone, photo optional. NYM L068.

Seeking Oriental Beauty—Attractive, male, 40, single, athletic, warm, gentle, sensitive. Seeking sincere, attractive, Oriental lady, 25-40, for serious relationship. Phone. NYM L069.

Attractive, Slim, Witty—Successful Jewish widow, seeks man, 55-65, for old-fashioned relationship. NYM J234.

Caribbean Idyll—Handsome, single, successful, WASP, 35, Ivy Leaguer looking for single, stunning, white Christian woman, young-25-30, who likes sunny days and starry nights in the Caribbean in early March. Please have great looks, wit, intelligence, sophistication and a terrific figure. Be prepared to enjoy and reply only if serious, because I am. Photo, bio, phone. NYM J235.

Lady Dentist, 34—Pretty, bright, caring. Seeks honest, warm, caring, professional Jewish male, with sense of humor, 27-43. Photo, phone, note, please. NYM J236.

Businessman, 53—Welcomes meeting lady, cultured, pretty, educated, 38-46. Phone/letter. NYM E516.

Pool Enthusiast—NYC woman, 39, blonde hair, bright blue eyes, 5'1", with a great sense of humor, in the publishing industry, likes music, dancing, reading, photography, Trivial Pursuit, loves to play pool. Seeks, 32-39, male friend with similar interests. Please send short letter, photo and phone. NYM E517.

Savvy, Successful, Pretty—Slim, President advertising company, 5'6", 41, non-smoker, seeks high achiever male counterpart 42-55. Bio/photo. NYM L070.

Adventurous, Successful Executive—Over 6', love to travel and the excitement of living every day to it's fullest. Would like to meet attractive, tall, adventurous lady, under 42, with elegance and charm, who loves to see and be seen. Photo, bio, phone (all musts). NYM J237.

Successful, Jewish Lawyer—Mid 30's, bright, handsome, athletic and cultured seeks woman who is slim, pretty, refined and financially secure. NYM K105.

CT Jewish Physician—32, athletic, sensitive, successful, seeks buxom, intelligent, non-smoker, for cold winter and warm summer. Photo, phone, bio. NYM L072.

Former Semi-Princess—Extremely pretty and bright. Seeks prince of a man with twinkle in at least one eye 45-55. NYM L073.

Brooklyn Woman—Light brown hair and light brown eyes, 5'3" with good figure and great personality, likes dancing, all indoor and outdoor sports, working in the advertising field, seeks male friend, 23-27, with similar interests. Please send short note, photo and phone. NYM E518.

Pretty Blonde—Former model, mid 30's, seeks loving relationship with handsome, sensitive, professional gentleman with integrity. Please send photo. NYM J238.

Distinguished MD—54, interested in marriage. Seeks lovely, cultured lady, 30-45. Bio, phone, photo. NYM J239.

Are You The Man—Who seeks an enduring relationship with a Jewish professional, pretty, family oriented, fun-loving woman, 32? If so, send me your bio. NYM L078.

Westerner In Brooklyn—Male, 47, tall, slim, secure, owns huge beach house; seeks compatible woman. NYM E519.

Handsome, 34, Executive—Youthful, trim, 5'11", blonde, fun-loving, looking to meet shapely, active, down-to-earth, professional, Christian woman. Photo appreciated. NYM K082.

I Am Warm, Loving—Middle-aged and very secure. If you are a petite woman, friendly, 30's, and free, I would love to meet you. Photo, PO Box 4325, River Edge, NY 07661.

Even My Ex-Husband—Thinks I'm beautiful. I'm a PhD, psychotherapist, Jewish, sensitive, looking for bright, warm, successful male, in late 30's-40's. Please send bio and photo. NYM K083.

Platonic Friendship First—Successful, pleasant, affectionate, Jewish CPA, 33, new to the area. Seeks attractive lady, 20-40, initially for platonic friendship, pleasant dates. Serious commitment is eventually possble. Phone/photo if possible. PO Box 493, Staten Island, NY 10302.

I Know You Are Out There—Dark-eyed, attractive, Jewish charmer, 29, seeks handsome, solvent, Jewish male, 30-43. Bio/photo a must. NYM M008.

Tall, Strawberry Blonde—Warm, attractive, professional female, blue-eyed, slim, cultured, 26, seeks down-to-earth but sophisticated, intelligent, professional man with a dry sense of humor. Photo/ bio. NYM L074.

Successful, Single, Exciting—Male entrepreneur who is attractive, clever, human, kind, emotionally together (mostly), highly normal (in the best sense), 41, athletic, medium height/build. Seeking beautiful female friend, smart, aware, highly athletic (as in dancing or aerobics), emotionally alive, not too neurotic nor too tall, 22-34-1/2, who likes excellent dining, health resorts, travel, film, etc. NYM M009.

Timing Is Everything—Attractive, blue-eyed, redheaded, Jewish female, with great sense of humor, sensitive, loves sports, and considered down-to-earth, looking for serious relationship. Man, 32-45, wanting and having same. Send recent photo, note, phone. NYM L075.

Comely, Professional Lady—Seeks businessman, professional, 55-70, to share theater, arts, travel, golf. NYM M011.

Give Me My Heart—Saith she and thou shalt have it. Attractive, intelligent, Jewish female desires love and commitment with successful Sam Shepard type. Be sane, sexy, smart, single and Jewish. Appeal to my quick wit and warm heart. Photo/phone/bio. NYM M012.

Vivacious, Very Pretty—And personable brunette, Jewish, 30, Manhattanite, in music business, loves movies, trivia, eating out and travel, would like to meet handsome, stable and secure professional man, 26-35, who likes baseball. Letter/ phone/photo optional. NYM M010.

Chivalry Is Not Dead—It's alive and well. Jewish professional, 47, would like to share and practice the art of chivalry on bright, attractive, caring Guinevere. Bio/photo a plus. NYM M017.

So Much To Offer—Blonde, blue-eyed, slim, 25, Jewish professional female. Warm and romantic, unpretentious and sincere, cultured and creative, witty and energetic, a fine cook and musician. Seeks intelligent, sensitive, good-looking, successful, Jewish male, 25-32, who appreciates the same; ready to settle down. No smokers, no drugs, no herpes. Note/ phone/(photo optional). NYM M013.

Pretty, Petite—Jewish (non-religious), 29. Successful, fun-loving, physically-fit non-smoker, balancing work and play. Seek same in emotionally expressive professional man, 30-38, 5'7"- 6', to share active lifestyle and mutually supportive relationship. Informative note/photo/phone. PO Box 195, Yonkers, NY 10710.

Jewish Attorney, 29—Attractive, athletic, honest, Ivy-educated male, who enjoys travel, tennis, skiing, seeks bright, sincere woman to share life. NYM L076.

Romantic, Italian-American—Princess, 35, seeks charming, chivalrous, city prince. Photo/bio a must. NYM L086.

Striking, Attractive Woman—Who enjoys the beach, skiing, athletics, movies, having fun. Are you a man, 29-37, attractive, sincere, outgoing, good sense of humor? I'm 28, slender, successful, interested in sharing good times, possible romantic relationship with man of similar interests. Phone/photo. NYM M014.

Does Anyone Around 50—Ever read these ads? I believe that I can offer a lot of pleasure and happiness and would love to care and share. I am Jewish, widower, over 70, very energetic, and full of life. I have a beautiful home on LI, a yacht, and travel a lot to Europe and the Far East. I enjoy competitive bridge and love to visit big tournaments. Theater and dining out are a must. I seek a good-looking lady, around 50's, not taller than 5'3", who appreciates nice things, loves life and cares. Bio/photo. NYM M042.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Clinical Psychologist—Man, 39, warm, attractive, successful, smart and funny, seeks very pretty, high-level-professional female, 24-34. Photo, please. NYM K106

Spirited, Successful, Great-Looking—Fit and shapely professional writer/photographer, widowed, 2 children, own Southern Westchester home, seeks caring, established, athletic Jewish man, 38-50, interested in art, travel, tennis, ice skating, gallery-hopping, and 5'5", enthusiastic, sensual, down-to-earth, classy lady. Non-smoker if your ready to be renewed. Send photo, bio, note. NYM L077.

Fun Without Games—Lovely professional lady, 31, with the perfect combination of looks, confidence, warmth, humor and integrity, seeks romantic, caring man, 35-42, to share mutually empowering relationship. NYM M016.

Heroine Seeks Existential Hero—For ride through continuum. NYM M018.

Vibrant, Enthusiastic, Attractive—Sophisticated emotionally and financially, secure, professional woman seeks fun-loving man with similar quality, 45-60, to share the best part of NY life. NYM L079.

Why Is This Ad Different—From all other ads? Special woman (33) of varied interests, warm, sensitive, outgoing, attractive, seeks joyful man (30-45) of humor and sophistication, for serious relationship. Letter/phone/photo. NYM M019.

Blonde, Blue-Eyed, Jewish—Professional woman, 26, with wit, sparkle, brains and beauty, seeks man 26-36 with sincerity, success and something special. Photo/phone/bio. NYM L080.

Handsome, Sensitive, Successful—In everyone's mind is an image of a person. My image is a woman, 25-34, who has a sense of class, both in mind and body. She is interesting, attractive, educated and has a sense of values. Some of her goals would include a partner in life's adventure, children, romance and travel. She is not interested in drugs or smoking. I am in my mid 30's, slim, educated, romantic, tall and believe in fairy tales. Note/phone, photo optional. NYM M032.

August 2, 1942—If you're a single, healthy, wealthy, white male, born on this date, we could be destined for a heavenly relationship. I'm beautiful, bright, talented, successful, and eager to meet you. Please send proof of birthdate, photo, phone, note. NYM L082.

Attractive, Warm Psycotherapist—36, Jewish woman, enjoys dance, hiking, travel. Seeks mature, warm, down-to-earth professional man, 33-45, for lasting relationship. NYM M022.

Noted NYC Painter—Wishes to enhance her palette. If you are outstanding in mind, looks, body, spirit and desirability, we have similar frames and if you are divorced, young 40's, very comfortable and ready for sunshine-rosetones in your life, let's brush strokes. NYM M098.

Some Guys Have All The Luck—Sincere, successful, 28-year-old Jewish male who is athletic, cute, 5'8", with class and charm, would like to meet slim, very attractive, intelligent Jewish woman, early-mid 20's, who cries at sad movies. Photo helpful. NYM M023.

Special Man Wanted—38-55, to share Bach, brunch and baseball with woman professor, new to NYC. NYM M033.

Aware of Feelings—Knows to express them. I'm direct, attractive, unpretentious, sensitive, together woman. Seeking a financally and emotionally secure man, honest, energetic, intelligent, attractive, strong tennis player, enjoys crafts shows, antiquing, theater, art and knows how to maintain a sharing relationship. Non-smoker, Jewish, 45-57. Note/photo/phone. NYM L084.

Available immediately—Tall, slender, 38, former Ford model, now practicing attorney. NYM L085.

Warm, Attractive Professional Man—39, 5'8", seeks a slim, vivacious, beautiful lady. Bio/phone/phote a must. NYM M024

If We're Together—For a year and a day, we'll be together forever. Unique, attractive, romantic, secure male, 40, WASP, desires trim, pretty LI lady, 30-45, for marriage. Photo, please. NYM M026.

Caring, Handsome Dentist—27, seeks pretty, lovable, intelligent, good-humored Jewish female to build a relationship. Bio/photo/phone. NYM M027.

Can You Handle—A lithe, leggy, effervescent, Jewish beauty, who is refreshingly honest? If you are a cultured, handsome, well-established, well-built, Jewish man, 6'2" plus, 25-30, non-smoker, never been married; then I would love to hear from you! Bio/photo. NYM K110.

Kid At Heart—Real, honest, warm, street smart, artistic, athletic, 37-year-young woman, looking for fun and romance with a happy ending. NYM M028.

Pretty, NJ Lady, 50—Seeks man for joys of home and outdoors. NYM K068.

Respectful European Gentleman—39, multi-lingual, travels extensively seeks lady with similar interests. Letter/phone. P.O. Box 4339, L.I. City, NY 11104.

Tall, Attractive Professional—Seeks Jewish man, non-smoker, 32-40, for candlelit dinners and dancing. If you are romantic, gentle, spontaneous, and interested in a lasting relationship, please send note, photo if possible, phone. NYM M029.

Show Me Your Future—I'll show you mine. I'm a pretty LI Jewish lady, 29, with hazel eyes and a dimpled smile. If you're a Jewish man, 6' or over, 28-35, dark, handsome, successful and ready to settle down, then make me smile and write to me. Note, phone, photo. NYM M030.

I'm An Attractive—Sophisticated, down-to-earth, Jewish female, 5'6", 35. You're a good-looking, imaginative, financially secure, Jewish man, 35-42, who appreciates warmth, wit, creativity, good conversation; enjoys movies, sports, museums, romance. Phone/photo/bio. NYM M031.

Spirited, Smart, Sexy—Silly, serious, slim, successful, sophisticated, gentle, very pretty professional who loves sailing, dancing, and laughing, seeks male counterpart, 40-50, to share the good times and the bad times. Photo/bio. NYM L081

Intellect, Zest, Challenge—Attract this bright, assertive, charming, thoroughly human female, 38; seeking rapport with receptive male. NYM M021.

Wake Up America—Attractive, 27, female, CPA, seeks Jewish professional male 27-34. Note/photo. NYM L089.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

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NEW YORK CLASSIFIED

STRICTLY PERSONALS

Handsome Wall Street Trader—30, 5'11", slim, athletic, easygoing. Desires attractive, slim, fun-loving, Jewish woman, 23-33, for a sincere relationship. Bio/phone/photo optional. NYM M034.

Romantic, Handsome Man—28, 5'10", with both sense of humor and sense of adventure, an ambitious Wall St. investment banker who hasn't let success affect his compassion, prefers to try different way to meet a woman of charm, looks, intelligence, sensitivity. Age and race are unimportant as long as you consider yourself far above average and expect the same from your man. Please send letter/phone, photo if possible. NYM M035.

It's Taken Me—Only two years to write this ad, so here it goes. I'm 31, strikingly attractive and Jewish. Very successful, highly motivated business owner. I take exceptional pride in my emotional growth as well physical appearance and would love to meet a wonderful man who shares a similar backgound. NYM L090.

NJ Bergen County—Marriage-minded male WASP, 45, 5'8", 138 lbs. NYM K107

30, Good-Looking Attorney—Seeks adorable Jewish female who knows the difference between the Smith Brothers and Brooks Brothers. Photo. NYM L091.

Good-Looking, Divorced—Gentleman, 6', curly hair, lives part-time Caribbean oceanfront villa, enjoys traveling, good food, sailing, sun, swimming, good books, fun friends, seeking that special female to share this good life and warm relationship. Should be pretty, articulate, adventurous, giving, and above all, have a good sense of humor. NYM L092.

Savvy, Spirited Charmer—Seeks warm, witty, beguiling man, 27-37, for serious romance. Note/photo. NYM M036.

Affectionate, Bright, Humanistic—Very pretty, 28, Catholic background, professional lady, dedicated to family and friends, who enjoys films, happy times, new experiences, sincere intimacy. Seeks 27-32 open, attractive, intelligent, non-smoking man with similar qualities who can communicate well and whose dream is of love and commitment. Respond with bio/phone. A photo would be nice. NYM L093.

Vivacious, Caring, Slim—Pretty, young 50, divorced, white female, hopes to find the one special guy, intelligent, kind, available, tall, likes to laugh, not afraid of lasting relationship. NYM M037.

When It's Midnight At The Oasis—This very adorable, sparkling, sultry, 5'2", slim, smoldering-eyes brunette awaits you. So if you have romance in your head, a belief in chemistry, are quick to laugh, slow to anger, you can be her sheik. She's searching the sands for a man who desires a life-long passion for one woman. A man who possesses a lively intelligence, emotional strength, capable of communicating thoughts, feelings (therapy an asset) who enjoys being tender/loving. He's 33-46, Jewish, handsome, successful, athletic. Nomads, camels, fat sultans: stay in the desert. If you're ready to slip off to a sand dune, please send note/photo/phone. NYM M038.

Redhead, Hazel Eyes—Very attractive, LI lady, just turned 40, 5'5", sincere and sophisticated, seeks fine gentleman, 45-55. NYM M041.

Get The Lead Out—Write to me. If you are male, secure, 40-50, like fireplaces, the Caribbean, and want a lady of spirited elegance and humor. NYM L094.

Last Of The Good Guys—I'm a 27-year-old Jewish male, Westchester resident, own business, tired of the bar scene and the totally blind date. Enjoy theater, arts, music, skiing, swimming, flying (own my own plane), open to almost anything new. Looking for attractive, slim female, 21-29, who is honest, sincere and not into playing mind games. If you are the type who might be shy at first but is a warm, wonderful person inside and you deserve respect from a guy, let's get together. Photo/bio/phone. NYM M040.

Worldly Woman—Interested in friendship with very refined, highly intelligent gentleman, late 60's. NYM M039.

Warm, Witty, Hazel-Eyed—5'7", 30, Jewish, professional woman. Seeks honest, intelligent man with a heart, who can share my interests and who can teach me about his. Letter, photo, phone please. NYM L083.

Is This The Way—To find the woman of my dreams? I'm 41, successful, handsome, trim, irreverent, said to have continental charm, and my ideal partner would be bright, slim, unusually attractive, with a sense of humor, preferably with dark eyes and hair, who would share some of my interests: politics, theater, movies, skiing, tennis, weekends in the country. Please send a picture with your letter. NYM M095.

"Gather Ye Rosebuds While Ye May."—Long dark haired beauty, 5'6", slim, sensitive, love to laugh, enjoy music, quiet dinners, theater, seeks gentleman, 30-45 Light up your life and let's meet! Photo appreciated. NYM E521.

Classy Lady—Down to earth LIer and NYC sophisticate, all rolled into one. Vivacious Jewish businesswoman, 32, romantic at heart, who likes dancing, fine dining, travel, children. Seeks established, marriage-minded, Jewish man, 5'10" or over, 30-40, non-smoker. NYM L097.

Attractive, Warm, Creative— Financially independent, demon in the kitchen, seeks fun loving Jewish male, 40-50, to appreciate these qualities and more. Photo/phone/note NYM L098.

Puerto Rican Female—25, 5'7", 124, attractive, professional lady, seeks a warm, romantic, successful man. NYM M043.

Eighties Woman—Very attractive, 5'7", Jewish, 30's, likes arts, fitness. Seeks caring, successful, 5'9" plus man, 35-47, for couplehood/family. Photo. NYM M044.

Handsome Surgeon—Romantic, early 30's, dynamic, sensuous, highly successful, elegant, sexy, with a slim, athletic, muscular body and passionate Renaissance mind, into art, music, dance. Seeks sensitive, sexy, gorgeous, Jewish, Manhattan woman, 20-32, to share a life of love, laughter and lots more. Short bio and photo a must for reply. NYM M045

Inspired Woman, Established Artist—Designer, WASP European, trim, fair, 40, ski, swim, seeks similar urban male for one-to-one relationship. NYM E522.

Outstanding, Very Handsome—Fit, suave, warm, successful, Manhattan businessman, 43, 5'10", seeks only slim, very pretty, bright woman, 28-39. Photo appreciated. NYM M046.

Woman Attorney—35, live-wire, attractive, youthful and petite, 5'3", brunette, bubbly, fun, charming, witty and sometimes rambunctious, seeks intelligent, sensitive, fun, caring man. NYM M047.

Tall, Very Handsome—Successful man, WASPy, fun, 34, seeks smart, beautiful, classy lady, 24-34. Photo. NYM E524.

Tall, Attractive Male Lawyer—Successful, 50's, good sense of humor, enjoys music, running, skiing. Seeks pretty, warm, bright, outgoing woman, 30-45. Non-smoker. Photo/bio. NYM M048.

NJ Gentleman—Tall, trim, educated, attractive, caring, successful, great Irish sense of humor. Seeks attractive, slender, independent woman, 45-52, for permanent relationship. Bio/recent photo. NYM M049.

Good-Looking, Sparkling, Creative—Widow of Ivy professional, seeks urbane, kind, affectionate gentleman to 70, non-smoker, to share NY's cultural, gastronomic, serendipitous pleasures, possible occasional trips to hinter and auslands. My interests and your literary, philanthropic or social activities could enhance la vie en rose. NYM M050.

Warm, Witty, Attractive, Slim—Blonde professional, 30, 5'8", seeks mature, sensitive male. NYM K108.

It's Time—That this warm, sensuous, artist/therapist, 36, 5'6", found one very special, family-oriented, professional man, secure, successful, with humor and depth, who desires intimacy and commitment. Photo/bio. NYM K109.

Love, Love—Culture? Talk? Passion? If so and if you're (very, very) pretty and to 44, let's meet. I'm a NYC English professor, a tenured PhD who, 50 and sensual, intellectual and handsome, wants to see 2000 AD with you. Phone, bio, photo all musts. NYM K073.

Wealthy, NJ Exec, 54—Tall, vital widower, seeks under 40, beautiful, shapely, smart, NJ lady who likes stability, dancing, hiking. Kids welcome. Photo/note. NYM K112.

Energetic, Conn DDS—30, looking to share small town, outdoor life. NYM K113.

Classy, Jewish Woman, 33—Dark-haired, 5'8", slim, very pretty. Sophisticated, intelligent, witty copywriter likes movies, theater, music, ballet, traveling. Seeks financially/emotionally secure, romantic, Jewish professional, 30 to 40, with desire for marriage and children. Must be tall, well-bred, non-smoker. Reply with photo/phone/bio. NYM K114.

Widow—60's seeks re-entry world of sharing/caring/fun with secure, sincere, intelligent man. Am 5'6", educated, traveled. Photo/bio/phone. NYM K115.

Friendship Doubles Joy—Divides grief. I'm looking for that special friendship in a gentleman, 30-40, who's fun, caring, active, personally and financally secure and who's ready for a lasting relationship if it's right. I'm 32, warm, witty and enjoy sharing. Note/photo would be appreciated. NY/NJ. NYM K116.

Pretty, Caring, Worldly—Widow of DDS, early 50's, fun, Jewish, seeks tall, warm, affluent man of quality. NYM E526.

Witty, Warm, Caring—Attractive woman seeks male kindred spirit for lasting alliance, NJ/NY, 48-58. NYM E528.

Veterinarian—Or Similar animal lover wanted for lifetime bliss with flight attendant. NYM M096.

Attention Marriage And Family—Minded man! If you're a communicative, non-smoking, healthy, physically-fit, multifaceted, intelligent, Jewish, 34-44-year-old seeking love, friendship, good times, adventure and passion within the monogamous context of marriage and family, read no further! You'll be getting an unselfish, very affectionate, curvaceous, 5'6", leggy, writer/marketing exec, in her 30's, with thick, waist-length hair, and a passion for life, who enjoys good books, museums, swimming, skiing, dancing, movies, classical music, opera and great food. I'm ripe for my first marriage, want to have children and am willing to shift career goals to accommodate new priorities. You should be ready to go all the way. NYM J249.

"Dancing Fool" (Female)—Seeks an athletic, articulate, 22-30-year-old, easy-to-look-at, fun-to-be-with, enthusiastic "dancing fool" (male), to have fun with, talk to and enjoy life with. I'm a very attractive, vivacious, intelligent, green-eyed sports fan. I'm not lying, so don't you! Write to me at NYM J253.

Beautiful, Well-Known Lady—Comic/writer/entrepreneur, seeks happy, mature yet somewhat silly, successful, wry bred, non-smoking, NYC baby-boomer, to knock my socks off then rub my feet. Let's have fun. P.O. Box 151, NYC, 10028.

Cautious Yet Playful Female—33, seeks one good, genuine man who believes in friendship first. NYM M015.

Elegant, Linda Evans Look-Alike—Seeks handsome, highly successful, 50ish man, for sustained life adventure. NYM H993

Special, Sincere Scorpio—Attractive, independent but romantic lady seeks tall, loyal, successful Jewish man, 30-45, who enjoys travel, dancing and the finer things in life. NYM H822.

ANNOUNCEMENTS

American High School—Mexico alumni. Call 212-850-4489 for New York reunion.

Roy—I still haven't come down to earth. The weekend was beautiful and so are you. Love always, Marcia.

Associates, Friends, Kin—Of Jon Gregg regarding Institute Of Applied Biology and Trafalgar Hospital. NYM K155.

A Toast To The Gratia—Especially Rick and Roger. May you always find calm seas and the right breeze. We thank you

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Sullivan St. Near Prince—Studio with loft, brick walls. Immediate occupancy. $900/month. 212-933-1379.

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Research source: 1983 Subscriber study

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 524

BY MARY ANN MADDEN

He senses her presence and her displeasure. He looks up. "Can I help?" "You always will, darly," she replies, "but I can manage breakfast." She goes into the kitchen, her back straight and youthful. He stares at the newspaper but cannot concentrate upon the words he reads and rereads, for sliding through his thoughts are translucent skin, veined leaves in a raked pile, the acrid taste of coffee heated from the night before.

Above, an attempt at the style of John Updike. Competitors are invited to compose the beginning paragraph of a story entitled "Sunday Morning" in the style of any well-known writer.

Results of Competition 521, in which you were asked for a punned or otherwise mangled answer followed by a silly question.

Report: Well, repeats, you know. From antique lands, some of them. Of clay and wattles made. Jewels and Gym. Ben Her. Beverly Sills Cop. Adidas Ababa. Tearass Bulba. (I still like that one.) Edifice Wrecks. Dristan and Isolde. Duncan Doenitz. Halston Purina. The King and Di. All these and je sais quoi. Occasionally, less disfigurement or punning than the strident presentation of a joke. Not, of course, a bad thing in itself. And often, not a moment too late.

First Prizes of two-year subscriptions to "New York" to:

A. WHERE THE WILDE THINGS ARE.
Q. Where did you put my velvet cape?
Donald Brophy, N.Y.C.

A. EXXON PROVENCE.
Q. Who owns most of the gas stations in southern France?
Skip Livingston, Hopewell, N.J.

A. MAMMA SERGIO LEONE'S.
Q. What's the best spaghetti-Western restaurant in town?
John French, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

A. MISSOURI LOVES COMPANY.
Q. Why is Missouri so close to Kansas?
Henna Arond Zacks, N.Y.C.

A. A FISTFUL OF DOUGHNUTS.
Q. What film starred Clint Eastwood and Orson Welles?
Tom Biesty, Long Beach, N.Y.

A. CROSS PORPOISES.
Q. Describe the Dolphins after Super Bowl XIX.
Ruth Migdal, Brooklyn, N.Y.

And Honorable Mention to:

A. A BELT FOR A DON HO.
Q. What precedes the lounge show at the Molokai Hilton?
Linda Giordano, Florence, Ala.

A. HOLY COW.
Q. When driving in downtown Bombay, what's the one thing you don't want to run into?
Jane Actman, Studio City, Calif.

A. CHAT TOE LA FEET ROTHSCHILD.
Q. How does the baron crush his grapes?
Wm. Schallert, Pacific Palisades, Calif.

A. PIER GHENT.
Q. Name the Ibsen remake of "On the Waterfront."
Jeffrey Staff, Plymouth, Mass.

A. COURIER ENDIVES.
Q. What's that greengrocer that delivers?
Debra Morgan, Austin, Tex.

A. COUSIN, CUISINE.
Q. What is the French version of "Eating Raoul"?
Herbert Sussman, Kew Gardens, N.Y.

A. MORNING BECOMES A LECTURE.
Q. Why do you take all those eight o'clock classes?
Ben Gottlieb, McLean, Va.

A. PAYTON PLAYS.
Q. What's the bread and butter of the Chicago Bear defense?
Adam Doyle, Burke, Va.

A. A SALTON BATTERY.
Q. What's missing after you buy a new portable hot tray?
Don Hauptman, N.Y.C.

A. GRIDLOX.
Q. What is the condition wherein smoked salmon swimming upstream are so jammed that they cannot move?
Lyndall Klein, Cumberland Foreside, Me.

A. THE MALTHUS FALCON.
Q. What bird is in danger of multiplying itself into extinction?
Kevin B. Robinson, N.Y.C.

A. ICE CREAM CLONES.
Q. What are frozen yogurt, gelato, and tofutti?
Rebekah Littlefield, Peoria, Ill.

A. THE TONGUE DEPRESSOR.
Q. What do you call the hospital cafeteria?
Sandy Pettyjohn, Charlotte, N.C.

A. SICK SEMPER TYRANNUS.
Q. Is that dinosaur throwing up again?
Loch Ness Brophy, N.Y.C.

A. DIE FLEIDERMOUSE.
Q. What does Macy's do after the Thanksgiving Day parade?
Dr. David Silver, Morris, Conn.

A. REESE'S PISCES.
Q. Name a candy for people born between Feb. 19 and March 20.
Arlene L. Reisman, Nanuet, N.Y.

A. SONJA HENNY.
Q. Who said "Take my skates—please"?
Toni Daraio, Coram, N.Y.

A. BUST DUSTERS.
Q. What is the name given to the sculpture cleaners at MOMA?
Norman Kantor, Little Neck, N.Y.

A. H.M.S. PETIT-FOUR.
Q. Who catered the Boston Tea Party?
Wayne Dow, Sterling, Va.

A. WALTZ STREET WEEK.
Q. What's the special at the dance studio?
Bill Jaker, Morgantown, W. Va.

A. ROMANCING THE STONED.
Q. Describe the recent Cheech & Chong movie.
Jerry Levine, Briarwood, N.Y.

A. REIGNCHECKS.
Q. What are guillotines good for?
Murry Harris, White Plains, N.Y.

A. STONE HEDGE.
Q. What did the Druids use to avoid huge betting losses?
L. B. Greene, Mahopac, N.Y.

A. BILLY DO.
Q. Who knows what evil lurks in the heart of a love letter?
Fran Ross, N.Y.C.

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33 West 55th St. N.Y.C. JU 6-4252

A. KUBLAI KHAN AND ALI.
Q. What's Mongolia's most popular TV import show?
Ed Boardman, Wayne, N.J.;
T. R. Deem, Ann Arbor, Mich.

A. MAN OVERBORED.
Q. What's John Simon's new book?
Jonathan Crespin, Cincinnati, Ohio

A. BLINTZ GRIEG.
Q. Who composed the first Pancake Concerto?
Greg Gottlieb, McLean, Va.

A. OLIVER MOBILE HOLMES.
Q. Who was the poet laureate of the Winnebago?
Jan W. Kaufman, Oakland, Calif.

A. THE LAST TIME EVER I SAW YOUR FACE.
Q. What motivated your change of lenses?
Mrs. Eileen King, San Francisco, Calif.

A. ALLEY BABAR AND THE 40 THIEVES.
Q. What elephant gang is terrorizing the streets of Baghdad?
Jill Martinson, Wheaton, Md.

A. TOYS "R" US.
Q. Where can you buy a Cabbage Patch Kid doll in Russia?
John Sobestanovich, N.Y.C.

A. DEBUSSY FIELDSO.
Q. Who said "Never give a composer an even break"?
Susan Salter, Southfield, Mich.

A. THE KIWI II.
Q. Name New Zealand's largest luxury liner.
Don Farrar, N.Y.C.

A. NON CAMPUS MENTIS.
Q. Describe a student who flunks out of college.
Sheila B. Blume, Albany, N.Y.

A. SUDDEN FRIED CHICKEN.
Q. What was America's original fast food?
Louis B. Raffel, Skokie, Ill.

A. CHURCH OF THE ENUNCIATION.
Q. Where does diction count during prayers?
Shirley Boardman, Wayne, N.J.

A. KENNELWORTH.
Q. How much is that doghouse in the window?
Molly Kennard Smith, San Francisco, Calif.

A. GARGYLES.
Q. What do you call those ugly socks?
Mary Kathleen Fahey, Dubuque, Iowa

A. THE SCHUSS OF THE FISHERMAN.
Q. Name the Vatican sequel to "Ski Lift to Death."
Michael Giordano, Florence, Ala.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 524, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 15. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 18 issue. Out-of-town postmarks are given three days' grace. ■

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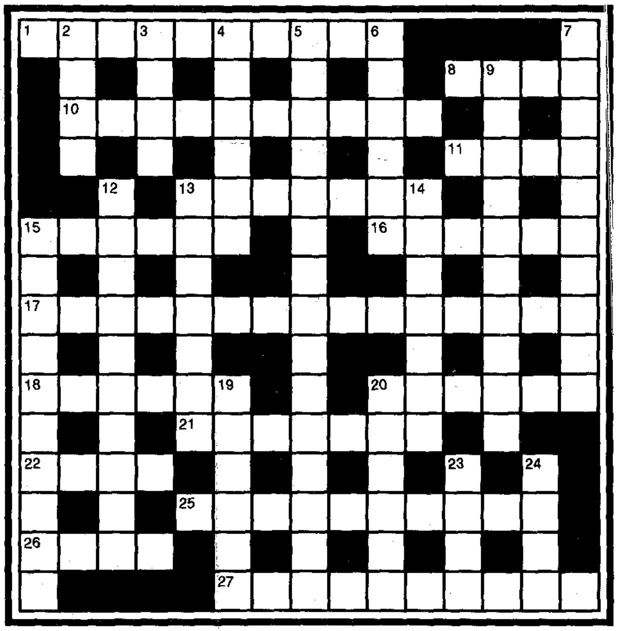
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Point on a lake surrounding a capital provides contrast. (10)
8 The speed of a piano virtuoso. (4)
10 Hats which put a tory note into poems. (3-7)
11 Strikes back in a fight. (4)
13 Tells when parsons lose their heads. (7)
15 Was concerned about a page being criticised. (6)
16 Where to get the low-down on a girl. (6)
17 Bottled but not clear? (3, 3, 2, 3, 4)
18 Affront which is among the pains ultimately suffered. (6)
20 The stone cross is broken although he looks after the churchyard. (6)
21 Parts of buildings which may make the truest right. (7)
22 The former master returns for the test. (4)
25 Drink turns into meaningless talk about a team. (10)
26 Creatures found among those left stranded on the beach. (4)
27 Hill's baby makes girl show signs of impatience. (5, 5)



Down

2 For love a fool climbs this mountain. (4)
3 Vessels found when the game is up. (4)
4 The man from South America caused a disturbance. (6)
5 None found astray, wandering about in time. (6, 9)
6 One of the spices produced by men with guts. (6)
7 Be red with anger, having been upset in a drinking place. (10)
9 School which is liberal enough for a Huxley. (10)
12 Churchman who plays no part without an examination. (10)
13 Butler and I rearranged and reconstructed. (7)
14 Gives way two points after one of the better players gets about a hundred. (7)
15 Thought the opposing team dangerous looking. (10)
19 Watch for a vegetable. (6)
20 Streaky—or hope of bliss in the piggery? (6)
23 Go different ways or catch up. (4)
24 Stop the race. (4)

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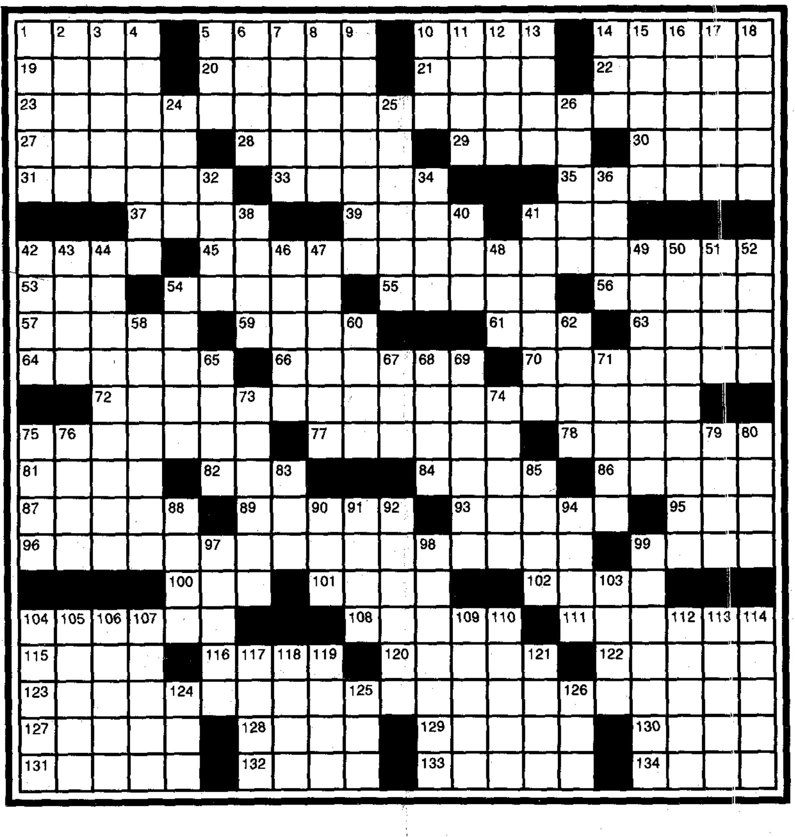
‘FISCAL QUESTIONS’: ‘CUE’ CROSSWORD/By Maura B. Jacobson

Across

1 Towel inscription
5 Icelandic epics
10 Demolish
14 Fit together
19 Nebraska county
20 Oyster's largesse
21 Topmost point
22 Love, Italian style
23 Fiscal question, with 123-Across
27 Poke fun at
28 Rome's river
29 Be overfond
30 NYSE membership
31 Fran's friend and Stan's friend
33 Lays by
35 Coffers
37 Make a sketch
39 Fable author: var.
41 Tennis coup
42 Chemical weapon
45 Fiscal question, with 72-Across and 96-Across
53 Dept. head
54 Electrolysis molecule
55 Sub detector
56 Matthew, in Madrid
57 “Dieu et mon ——”
59 Porous limestone
61 Rocky hill
63 Use a dagger
64 Feudal underling
66 Rifle-range objective
70 Moves (oneself)
72 See 45-Across
75 Tugboat rope
77 “—— Grand Old Flag”
78 Musical transitions
81 Samoan capital
82 Novelist Rand
84 Russian-born illustrator
86 Armendariz of films
87 Societal division
89 Smallest amount
93 Odometer readings
95 “Ich bin —— Berliner”
96 See 45-Across
99 Certain mil. awards
100 —— sequitur
101 First name in spydom
102 Sign over
104 Not comfortable
108 Sourpuss
111 Dreary
115 Occupy a hammock
116 France's second cité
120 Pseudonym
122 La —— (Milan's opera house)
123 See 23-Across
127 Actress Blakley
128 Strauss or Eshkol
129 Talmadge of the silents
130 Golf course half
131 Cognizant
132 Pre-coll. school
133 “Peer Gynt” composer
134 Harold of the comics

Down

1 Words in a manual
2 Lucy's TV friend
3 Part of RAF
4 Beach
5 Bedpost adornment
6 IOU, e.g.
7 Salvador's works
8 Curaçao's neighbor
9 Dolman and puffed
10 Pep squad shout
11 Mimicked
12 Founder of Stoicism
13 Way out
14 Chiang's foe
15 Raise a smile
16 Shopping bags
17 Slav
18 Weighs by lifting
24 Ocean: Ger.
25 Grabs forcefully
26 Islam's holy city
32 Cut by a carpenter
34 Lower Manhattan section
36 Ship's tiller
38 Tiny bit
40 Jail, to cons
41 Microorganism
42 V times DI
43 Taj Mahal locale
44 Transversely
46 Age's opposite
47 Public dishonor
48 Squealer
49 Superfluous matter
50 Mental outlooks
51 Annum
52 Heard at a tearjerker
54 Honshu city
58 Put in quarantine
60 Buck's slangy suffix
62 Boxing middlemen
65 Moon goddess
67 Wildebeest
68 Raison d'——
69 Before stat or dynamics
71 Staircase
73 Sri Lanka, formerly
74 A Quarter of Paris
75 Diplomat's forte
76 Kingfish
79 Rock star Clapton
80 Filial relatives
83 Ship-shaped clock
85 Power-sta. product
88 Danube tributary
90 Air: abbr.
91 Catch fly balls
92 Group of four
94 Ogled
97 Holmes's creator
98 Manhandling
99 Downward movement
103 Plate
104 Extreme
105 Not any which way
106 Ms. Verdugo
107 Defendant Hiss
109 Kind of scale
110 Father: comb. form
112 Donny's sister
113 Coeur d'——, Idaho
114 Heavy with cargo
117 Shrill bark
118 Singleton
119 Church middle
121 “—— Like It Hot”
124 Female ruff
125 Short snort
126 Playground game



Solutions to last week's puzzles appear on page 106.

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